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**Kultura spojuje!**  
**Culture Connects!**

**Conference  
Proceedings**

## **International Conference Mezinárodní konference**

Social inclusion / Sociální začleňování:  
creative partnerships of culture with other sectors  
kreativní partnerství kultury s dalšími sektory



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pro kulturu



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**Kultura spojuje!**

**Culture Connects!**

## **Culture Connects! / Kultura spojuje!**

**Social inclusion:  
creative partnerships of culture with other sectors**



**N I S**  
**PO S**  
pro kultura



## **Kultura spojuje! / Culture Connects!**

### **Sociální začleňování: kreativní partnerství kultury s dalšími sektory**

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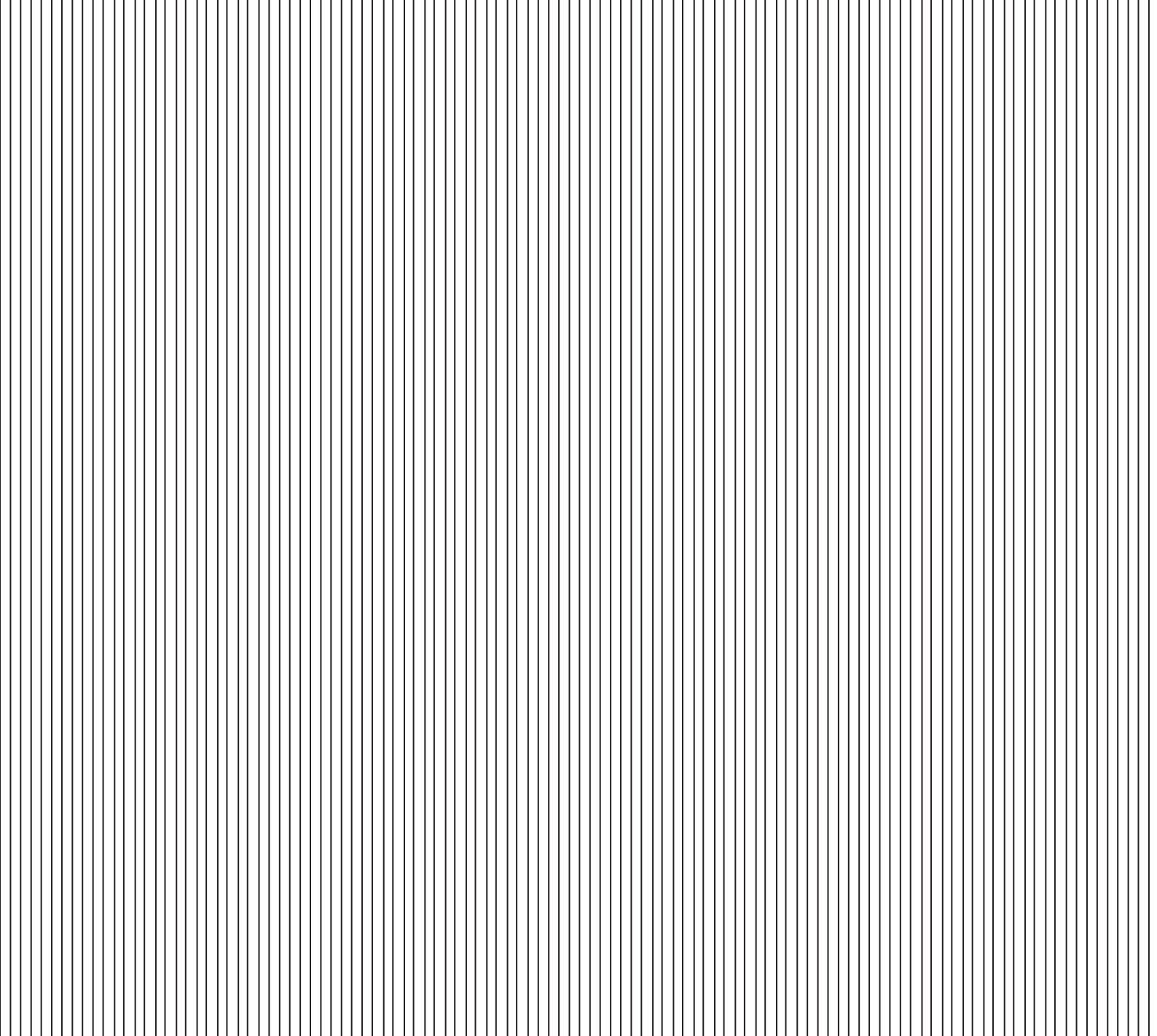
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# INTRODUCTION

On 2nd and 3rd October 2019, an international conference titled “Culture Connects!” was held on the historical premises of the Ministry of Culture with the subtitle Social Inclusion: A Creative Partnership of Culture with Other Sectors. It was organized by the National Information and Advisory Centre for Culture (NIPOS), on behalf of and with the financial support of the Ministry of Culture of the Czech Republic.

The aim of the conference was to explore culture as a socially inclusive tool that can be used in many other areas and also to look for new forms of cooperation between cultural and non-cultural entities in the Czech Republic. The conference was attended by representatives of the European Commission, foreign and Czech ministries (Ministry of Culture, Ministry of Education, Youth and Sport, Ministry of Labour and Social Affairs, Ministry of

Health), as well as representatives of local administrations and representatives of inspirational projects from the non-profit sector in the Czech Republic and abroad.

The conference was divided into four thematic sections. The introductory section emphasized both the central theme of the conference – the inclusive character of culture and the issue of international cooperation, namely the presentation of results of the OMC group at the European Commission Working Group on Culture and Social Inclusion. The second section focused on cultural cooperation with other sectors – social, health and education. Approaches of individual ministries to this issue were presented here in terms of strategic documents, grant programs or supported projects. There were also examples from selected European countries. The third section was divided into three parallel panel

discussions, each of which focused in more detail on one of the above areas. The specific problems of individual areas and possibilities for addressing them were discussed, with examples of Czech and foreign projects. The last, fourth section was again divided into three discussion groups: Culture and Public Administration, Culture and Institutions and Culture and Civil Society. This time, the emphasis was on the role of partnership in culture, using examples of good practice. Following the discussions, the conference participants formulated conclusions that are also part of these proceedings.

We believe that the conference contributed to gaining new knowledge in this field, to a mutual exchange of experience, and to establishing new contacts at both domestic and international level.

The event took place under the auspices of the Minister of Culture of the Czech Republic and under the auspices of the Ministry of Labour and Social Affairs.

Dear readers, I wish you inspiration from your reading.

**Mgr. Lenka Lázňovská, director, NIPOS**



# 1) General topics – the international dimension

**What can culture do for social inclusion?**

## Michal Broža

# Our common global responsibility

One wise African proverb says, “If you want to go fast, go alone. But if you want to go far, go together.” This also encapsulates the main motto of the 2030 Agenda and its 17 Sustainable Development Goals, known as SDGs since 2015: “Leave no one behind,” do not forget anyone. Neither the poorest, nor the most vulnerable.

For decades, the Global Development Programme has been set to “us and them”, that is, what we from the richer part of the world are doing for those in the less developed parts. But for the poor, the hungry, the people of corrupt countries, etc., the SDGs show a mirror to everyone. There are boundaries in the world, but they define states on the basis of their sovereignty. But a growing number of current problems and opportunities do not recognise borders. The Internet knows no borders; disease epidemics, conflicts, migration or climate change do not take national borders into account either. We live in a global village and SDGs are our common navigation.

The world is changing dramatically, and it is already reaching its limits in many areas. Humanity is putting so much pressure on the Earth that the entire ecosystem may be destabilized. We are entering a new era of anthropocene. After 12 000 years of climatically calm holocene, a new reality awaits us, and it differs from the previous ones in that not nature, but people are the main drivers of change. The Earth is shrinking under our feet due to its interconnectedness, technological development and growing population. There are more and more of us, our demands and possibilities are growing, but resources remain the same or are shrinking.

Climate change is moving ahead faster than our ability to respond to it. If we don't turn the rudder quickly, warming will quickly get out of control. The years 2015-2019 was the hottest five-year period in since records began. Since the Industrial Revolution, our planet has already warmed by 1.1 °C. The effects of climate change are being felt sooner and more intensively than pre-

dicted. However, greenhouse gas emissions are continuing to rise and show no sign of slowing. The year-on-year increase in emissions is currently 2%.

In order to maintain a warming limit of 2 °C to the end of the century, the current targets for states to reduce emissions must be increased three-fold and for a safer 1.5 °C even five-fold. At the current level of greenhouse gas emissions, we have only 8.5 years left until the so-called carbon budget for warming up to 1.5 °C is exhausted. It is literally a race against time.

We are in a situation where we know very well that something needs to be done. But it is as if we don't want to understand the extent of the transformation we need to go through. The SDGs agenda, together with the Paris Agreement, define an ambition for an inclusive and prosperous world for people within the boundaries of a stable and resilient terrestrial ecosystem. We should do everything possible to achieve as many of the 17 goals as possible by 2030 and then further deepen the sustainability trajectory.<sup>1</sup>

We must all make changes, as soon as possible. All states, all people – students, scientists, businessmen, politicians, librarians, teachers, journalists ... We have to learn, talk to each other, we have to change the patterns

of our behaviour. It is no longer enough just to sort waste. It is best if we produce as little waste as possible, and when it is produced, we put it back into circulation.

The good news is that technology and innovation will help us. Renewable energy production is growing. Climate action brings huge investments into the economy. Companies see the green economy as a great opportunity. We must stop investment in the carbon economy as soon as possible. In other words, we must stop emissions. It will be good for human health and for the climate.

We should remind politicians everywhere that we do have the notes that the world needs to play. These are the SDGs and the Paris Agreement. We should also tell them that we need to cooperate as much as possible. With everyone. Instead, we see that cooperation between states is becoming increasingly difficult. It's actually paradoxical. The world is increasingly interconnected, but societies are closing in and looking for solutions in isolation.

When Václav Havel spoke at the United Nations in New York in 2000 as President of the Czech Republic, he said that "the most important thing to strive for in the age of globalization is a sense of global responsibility."

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<sup>1</sup> *How to Achieve the SDGs within Planetary Boundaries: A Report to the Club of Rome. Stockholm Resilience Report, 2018.*

It is often said that we should leave a better planet for our children. But we should rather turn it around and try to raise and educate “better” children for our planet.



Michal Broža

Head of the United Nations Information Office in the Czech Republic (UNIC). Employed at the UN in various positions since 1995, including UN peacekeeping operations. Also worked as a World Bank consultant, or a researcher in the private sector. Author and co-author of publications and articles on topics related to the United Nations. A long-standing lecturer on the UN's priority themes - in particular sustainable development, climate change or peacekeeping operations. Graduated from Charles University in Prague and the University of Amsterdam in the Netherlands. Currently engaged in doctoral studies at the Centre for environmental issues of Charles University, his thesis topic being System Resilience.

## David Tišer

# Inclusion as a dirty word!

I decided to present here some of the most serious barriers faced by the Roma and socially disadvantaged children in the Czech education system.

For ten years I have been educating teachers, officials I train at the Judicial Academy, and other helping professions. Unfortunately, I still encounter the problem that, while we may be aware of the environment these children are coming from, we know nothing about Roma culture. And even teachers who teach in segregated schools don't know. They see something and they describe it somehow. But through their own culture, through their own experience or life experience, but actually they do not pay much attention to it.

This is why I will be giving many examples in this article. I have a few examples of my own.

First of all, it is necessary to realize what kind of educational history we have in our family. At the seminars, I

often start with the question: Who has parents who have higher than elementary education? As a rule, most have educated parents or at least one of them has, so it is clear that they know the significance and importance of education. I ask this intentionally, because subsequently I ask another question: Who has parents who have only elementary education or attended a special school? It is immediately evident that there are really only a very few. And that is where we have to start.

If we are talking about systematic education, this only began during the communist era. That is also when the special schools began, mostly attended by Roma children. So, somewhere in the 1950's - 1960's, we started to educate Roma children at the special schools of that time. Today, the problem of special schools does not bother us as much; we have another problem. These are the so-called segregated schools. At present, even 100% "Roma" schools are no exception. There are 83 primary schools in the Czech Republic, where Roma make

up more than half of the pupils, and about a quarter of all Romany children are educated in segregated schools. This comes from a survey conducted by Nielsen Admosphere. Today it is expected that there will be many more such schools. Even if there were less, it is still a lot of schools for such a small national minority. There are only about 200 000 Roma in the Czech Republic, but many Romany children are educated in these segregated schools. To realize why this kind of education is harmful, let me give you an example.

Suppose we have a neighbourhood 'XY' that we may call socially excluded. We have a primary school near this location. This school will one day become a segregated primary school. This school is a catchment school for the neighbourhood, and so most non-Roma parents decide to opt out of their school and enrol their children in a more distant primary school. It may not always be the rule, but mostly it is. This is the experience of the headmasters of these schools and it is one example of how an ordinary primary school becomes a 100% segregated Roma school. What's wrong with this model? For example, the fact that those children live in an environment where everyone actually behaves in a very similar way, has a very similar life experiences and life goals. And this goal can be called "survival", survive today, survive a month, survive two months, survive a year. I know that I

am generalizing and of course I know that this does not apply to everyone. But the exception confirms the rule.

However, people in these locations also suffer from other existential problems. They are often indebted, there may be repossessions, or they face discrimination and many other phenomena. Often it may not be just your ethnicity that eliminates you, it may also be the address of your house.

And now we come to the chart above. The children live in the locality XY, they then attend the nearest primary school together - segregated, and they spend their free time after school with the same children. My life experience was different, I went to a regular primary school. I was constantly encountering new things. For example, I learned to ski because my classmates went skiing. I wanted to as well. My classmates went ice-skating, or inline skating and I wanted to that too. And it's not just that they influenced me, I of course also influenced my classmates. But this experience is priceless. We are a minority living in the Czech Republic and we need to know each other. And we need to be friends, to inspire each other, and not to live only in stereotypical ideas.

Unfortunately, in segregated schools, the quality of education is diametrically different to that in ordinary primary

schools. We can of course ask ourselves, what is quality education. We will all have a slightly different idea of what quality education should look like. Yet you will definitely agree with me that it is unacceptable for a child who has completed compulsory education to be unable to write basic words correctly.

The theme at hand is 'culture connects', so the majority culture in school needs to be taken into account. Because I'm convinced that we won't move on without it. If we "impose" something on these children that they do not know either from their neighbourhood or from their family, and they know it only from a few teachers at school, because most of the children at school are from the same environment, then it's no wonder then that the children will not accept it. I myself know that teachers have corrected me many times, for example: there is the word 'te anel' in Romany, which means both 'bring' and 'carry'. For me it was a very subtle difference in Czech, and for many Romany children it is a very subtle difference, and you may notice that many Roma in these locations will tell you, "I had to carry my child to school." They really confuse the two.

Mrs. Geryková, headmistress of the primary school in Kopřivnice, carries out a test with her children every year, to determine whether the children are predominantly auditory, visual or kinaesthetic types. And she found out

(regardless of the child's ethnicity) that children need to touch things, that they need to try out things. They need to understand it, and if they don't understand it, they don't know what it means. And so she came up with several activities, such as "wheeling" something and "carrying" something. At present there are many activities aimed at eliminating this Roma ethnolect of Czech, but schools usually do not work with them, only a few enlightened teachers and enlightened school heads accept this and work with it in their schools.

It is an interesting and little-known fact that they have an 'own language' in segregated schools. We call this phenomenon the Roma ethnolect of Czech. For example, there is also a French ethnolect of Czech and an English ethnolect of Czech. Schools do not work with this phenomenon at all. For example, I noticed that in some segregated schools, teachers even adopted the Roma ethnolect of Czech themselves and that they did not even correct the children. So, when a child says "I don't getting it", it is also used by the teacher and anyone else. And that can't happen! It is necessary to work with the Roma ethnolect of Czech in schools.

Therefore, let me give you one more illustrative example of limited vocabulary. A small survey carried out at one Kladno primary school. The special teacher and ethno-

paedist who conducted the research, chose words from her first-grade textbooks and reading books that she thought would be a problem for children. The whole glossary contains 100 terms. I offer only a sample of words where the problem of Roma children's vocabulary is evident. Responses of first grade Roma pupils are in the first column, the second column is from Czech children.

I have to point out here, for example, the word "výr" [owl] - "stuck in a computer" because it reminds them of a virus in a computer, and that is something the children know from home. So they described it. While regular primary school children responded quite clearly.

However, the situation reversed in the case of the word "copper". And here the Romany children succeeded: we have "rusty wire", "it will soften", "we have to sell it for money", "you are walking down the road and you find it twisted on the road", "I know it, I am learning", "we nick the roof flashings to bring them to the scrapyard".

The interesting thing is that Roma children are no different from the majority of children. Because the majority of children, when they didn't know, responded exactly like Roma children with "I don't know" or likened it to something, in this case to iron. Again, we get to life experience. If you do not have anyone in your family who

understands the importance of education, then it has no sense, and unfortunately I have to say this quite strongly, you must press the family hard to make them care and make sure that they "kick" their child to be educated. It has no sense for them. Therefore, there must be programmes that children will enjoy, where they will be creative. For example, the latest project of the Society for Creativity in Education, where artists and teachers joined together. They taught physics creatively and in a fun way through theatre or they taught English using dance.

Last but not least, we need to think about our education system and reconsider the second school level, regardless of the ethnicity of the children. From my experience, the second level of elementary school is no fun for almost everyone, it is really about parents "kicking" their kids, using the words "you must" and "do it".

For example, I have never heard anyone say 'you must' in relation to school; but on the contrary, I have often heard 'if you want, you can, if you don't, you don't have to'.

Even when I applied to college, my grandmother told me that I would still never become president. After some time, Obama won the presidential election in America, so my grandmother reconsidered. Now she believes that one day I too could become president.



But now we have one very important thing in our family, and that is that we already know and understand the significance and importance of education. I am one of ten children and I am the oldest. And all of my younger siblings are now enrolled in secondary school and then some will go to university. And you no longer hear in my family "if you want to, you can, and if you don't want to, you don't have to", but for example, they told my sister "you have to and don't just stop with school leaving certificate, you will go on" and that is terribly important.

It is important that society does not accept the fact that Roma children learn in a segregated environment. We must reject the argument that our children disturb non-Roma children in their education. It is necessary to change the educational system and not just because of the Roma children, but we need the change it for all children, because it will be fun and enriching for each other, as it was for me. What will entertain our children will inevitably entertain other children. Let's change it together. We cannot have so many segregated schools in such a small and beautiful country like the Czech Republic.



David Tišer

Graduated in Roma studies at the Charles University Faculty of Arts. The first ever LGBT Romani activist in the Czech Republic. In addition, he also acts as a Roma studies expert, educator and director. Previously one of the members of the Inter-ministerial Commission for Roma Community Affairs. Currently a member of the Committee on the Rights of Sexual Minorities of the Governmental Council for Human Rights. In 2009, he wrote the script for the "Roma Boys - Love Story" documentary drama based on real events. In the National Theatre play 'My Neighbour, My Enemy', which dealt with the coexistence of Czechs and the Roma, he played one of the leading roles. His portrayal led to his being nominated for the Alfréd Radok Award in the Talent of the Year 2011 category. In the same year he founded the first contemporary Roma professional theatre, not only for the Roma. Six years ago, he founded the company ARA ART, which is dedicated, among other things, to the method known as Theatre of the Oppressed. He authored exhibitions by Romani artists as well as organizing Prague celebrations of International Roma Day. In 2018 he became the 10th anniversary year laureate of the Museum of Romani Culture. In 2019 he won the prestigious František Kriegl Award for Roma rights, the rights of the homeless and the socially excluded, awarded annually by the Charter 77 Foundation.

## Ilja Kocian

# A new European agenda for culture: an opportunity for dialogue with other sectors

On 25 May 2018, the European Commission published a Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions entitled A New European Agenda for Culture.

The new European Agenda for Culture responds to the challenge of European leaders to contribute more through culture and education to the creation of cohesive societies and to offer a vision of an attractive European Union. The goal is to tap the full potential of culture in creating a more inclusive and fairer Union that fosters innovation, creativity, sustainable jobs and growth.

After a serious financial crisis, Europe has had to cope with increasing social inequalities, diverse population patterns, populism, radicalization and terrorist threats. New technologies and digital communication are trans-

forming societies, changing lifestyles, consumption habits and power relationships in chains of economic value. Culture can help bridge these disagreements since it is found at the top of a list of factors that can create a sense of community. However, Eurostat data suggest that more than a third of Europeans do not participate in cultural activities at all. There is therefore a clear scope for increasing cultural participation in order to allow Europeans to experience what unites us instead of what divides us. The new agenda, supported by appropriate financial resources, will exploit the synergies between culture and education and strengthen links between culture and other areas. It will also help the cultural and creative industries to overcome challenges and seize the opportunity for the digital switchover.

Member States have exclusive competence on cultural policy issues, while the Union's role is to encourage co-

operation and to support and complement Member States' activities.

The new agenda has three strategic objectives including a social, economic and external dimension.

The social dimension – capturing the power of culture and cultural diversity for social cohesion and well-being

- / Promoting the cultural competence of all Europeans by opening up a wide range of cultural activities and providing opportunities for active participation.
- / Promoting the mobility of workers in the cultural and creative sectors and removing obstacles to their mobility.
- / Protecting and promoting Europe's cultural heritage as a shared resource, raising awareness of our common history and values and enhancing a sense of common European identity.

Within this dimension, the Commission envisages the following actions: Promoting research on cultural cross-cutting; to develop concrete actions for social inclusion through culture and within the Creative Europe and Erasmus+ programmes; launching a project to promote cultural participation, social and urban regeneration; to design a mobility programme for cultural workers and the Creative Europe (i-PORTUNUS) creative industries.

The economic dimension – promoting culture-based creativity in education and innovation to boost job creation and growth

- / Promoting art, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning.
- / Taking care of favourable ecosystems for cultural and creative industries, promoting access to finance, innovative capacities, fair remuneration of authors and creators and interdisciplinary cooperation.
- / Promoting skills required in the cultural and creative industries, including digital competences, entrepreneurship competences, traditional and specialized skills.

Within this dimension, the Commission envisages a number of steps and activities. I could mention the successful Routes4U project. This is a joint programme between the Council of Europe (Directorate General of Democracy) and the European Union (DG REGIO).

The aim of the 30-month project (2017-2020) is to support regional development through the Council of Europe Cultural Paths programme in four EU macro-regions.

**External dimension - strengthening international cultural relations**

- / Promoting culture as a tool for sustainable social and economic development.

- / Promoting culture and intercultural dialogue for peaceful relations between communities.
- / Strengthening cooperation in cultural heritage.

The Commission does not remain idle in this area either and proposes some basic starting points. Specific projects, such as the European Houses of Culture project promises great ambitions and considerable potential. The aim is to test innovative models of cooperation between the EU, EU Member States and local stakeholders; assist in the design and implementation of innovative field projects and to help ensure the flow of European values in international cultural relations. The first phase (project evaluation, etc.) is currently underway, pilot projects are expected to start probably in March 2020.

While most of the activities in the new agenda mainly contribute to one of the three objectives (social, economic and international relations), many features are interdisciplinary. Two major areas of policy action at EU level - cultural heritage and digitization - will be used in all three objectives.

### **Protection and enhancement of cultural heritage**

The European Year of Cultural Heritage 2018 has begun spectacularly, and thousands of events have taken place across Europe. The Commission is directly involved and

focuses on ten key themes under four key objectives: engagement, sustainability, protection and innovation. They will then provide recommendations, policies and toolkits to ensure this year's positive legacy and support for the new agenda.

### **Digital4Culture**

The digital revolution enables new and innovative forms of artistic creation, a wider and more democratic approach to culture and heritage, and offers new forms of access to, use and monetization of cultural content. In response to these developments, the Commission is preparing a new EU Digital4Culture strategy, based on proposals for copyright, audiovisual creation and broadcasting under the Digital Single Market Strategy, which will give rise to future actions of the next multiannual financial framework of the Union.

In the light of the principle of subsidiarity, the EU's role is to provide incentives and guidance to test new ideas and support Member States in implementing a common agenda. In some areas, there is clear scope for more action through strategic direction, better working methods and pilot activities.

### **Cooperation with Member States**

The new agenda should be implemented through work plans and working methods - such as the open method of coordination - with the support of Member States. For greater reach, the Commission also proposes to focus on concrete implementation at national, regional or local level on the basis of joint projects partly funded by EU instruments. Mutual learning and technical assistance will be offered to Member States or to regional and local authorities designated by the Member States.

### **Structured dialogue with civil society**

The Commission intends to extend the current structured dialogue, addressing issues beyond the themes covered by the OMC, making greater use of online co-operation opportunities and, in selected cases, opening up to relevant organizations outside the cultural and creative sectors. It will also propose that civil society be more actively involved in the preparation of biennial European cultural forums.

Creative Europe and its successor programme will play a direct role in supporting the new agenda and the Commission will work to improve synergies between projects and policy activities. The Digital4Culture strategy will strengthen the coherence between cultural, digi-

tal and audio-visual initiatives. The Commission also intends to support the social, economic and international objectives of the new agenda through actions in other policy areas, and other - existing and future - EU strategies and interventions will complement and support Member States' cultural policies.

The new European Agenda for Culture is a key part of the Commission's response to the mandate granted by the European Council in December 2017. It offers a framework for the next phase of EU-level cooperation to address the current societal challenges using the transformative power of culture. A new holistic vision approach is proposed, promoting synergies between cultural sectors and other policy areas. The successful implementation of the new agenda and the actions it involves require close cooperation with the European Parliament, the Council, the Member States and cultural players, as well as the involvement of all these parties.

The Creative Europe and other EU programmes providing funding for cultural projects will support political co-operation on the basis of the new agenda in 2019 and 2020, and, from 2021, successor programmes included in the next multiannual EU financial framework.



Ilja Kocian

Chief Advisor of the European Union's independent Department at the Ministry of Culture (formerly worked at the Heritage Conservation Department). Graduated from the Olomouc University Faculty of Arts in Theory and History of Fine Arts, and did his doctoral studies at the Faculty of Architecture of the Czech Technical University in Architecture History and Heritage Restoration.

He also lectured at the Czech Technical University Faculty of Architecture.

## Barbara Ferdinand

# OMC Expert Working group on Fostering the contribution of culture to social inclusion: report and outcomes

There's a story about a girl, we could call her Amina<sup>2</sup>. She lives in Arnhem, a city in The Netherlands. And she lives in a neighbourhood with a lot of poverty, crime and social problems. The neighbourhood is culturally diverse. Amina's parents have problems making ends meet, they argue a lot about this problem. It makes Amina feel very unhappy and very sad. She doesn't feel safe walking from home to school because of the bleak atmosphere on the street.

But she is very happy that something has changed at her school, the Hugo de Grootschool. It had to do with the new school director. Before that, sometimes even parents fought physically in the schoolyard. Now it doesn't happen anymore. The new director just doesn't accept it. She drew up

rules on how to behave at school. The rules apply to both the children and the parents. The director also managed to arrange music lessons. Since Amina has been attending these lessons, she has found a way of expressing herself. It helps distract her from the difficulties of her daily life. The school even lent her a guitar, so that she can practise at home. She feels really proud that the school trusts her to look after this instrument. That the school gives her this responsibility. It makes her more self-confident. At the same school, there are theatre lessons which are used to teach the Dutch language, since there are a lot of children with a language problem, some of them are refugees.

This Hugo de Groot school uses music lessons and theatre lessons for social inclusion and social cohesion.

Funding for these projects comes from the municipality, from both the budget for culture and the budget for social affairs. It also comes from a shared cultural education programme from the national and local government and from private funding.

Our OMC-group gathered a lot of good examples like this one, brought them together in a report and distilled general guidelines from them. An OMC-group is a group of experts from the member states of the European Union. The European Commission can install such a group to advise the European Commission and member states on their policy. Our group advised on fostering the contribution of culture for social inclusion and social cohesion.

Experts from 24 European countries, nominated by their governments, collaborated two years on the report. We had eight meetings to discuss the content, we invited experts on specific topics, and we visited cultural projects in Portugal and Greece.

In each European country, the context is different. Still we managed to find a common starting point. Namely article 27 of the Universal Declaration of Human Rights. It states that "Everyone has the right to freely participate

in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."<sup>3</sup>

Our OMC-group is convinced that it shouldn't be just the rich, the healthy and those living close to cultural venues who experience the value of culture.

Our main observations are that we see significant challenges for the European Union and its Member States. European countries have to deal with poverty, segregation, and an ageing society. There are disparities in living conditions between urban and rural areas. Diversity, intercultural dialogue, human rights and social inclusion and cohesion are not a matter of course and do need our permanent attention. The report aims to show the role culture can play in addressing these challenges, in cooperation with other sectors.

We discussed the difference between social inclusion and social cohesion. Social inclusion is about disadvantaged citizens gaining equal chances to fully participate in society. Social cohesion is the set of characteristics that keep a group able to function as a unit. It is more about the adhesive power that keeps the group together. Some member states focus more on inclusion, others on social cohesion.



It seems hard to talk about social inclusion without stigmatising those one feels should be included. It begs the question: Who decides what the norm should be? Social exclusion is a process running through the whole of society and concerns us all. To work against social exclusion is to remove barriers.

Why should we use culture for social inclusion? Good examples and research show that there are possibilities to use culture more often to foster social inclusion and cohesion. Culture, the arts and heritage have a unique value, touching people in a way nothing else can.

Making art is a way to express yourself. Think about how it must be like for someone living in poverty, to literally play another role if they get the opportunity to play in a theatre piece. To experience a different situation. Think about what making music together feels like. The possibilities from heritage are widely recognized. There is also the intangible heritage. It's about telling stories about where we come from and what connects us. It can also open a conversation about heritage from someone else to understand each other better.

## **What are the main general recommendations?**

### **The report contains both general and thematic guidelines.**

For policy makers and cultural institutions:

- / Approach counterparts in other sectors. Work together with other sectors such as the health sector, well-being organisations or the educational sector, or partners in the field of spatial planning.
- / Work should be demand-driven. Other sectors are well informed about needs and have the right networks. Together you can achieve a sustainable effect.

#### **Policy-makers**

- / Funding is crucial. Not just from the budget for culture but also from the budgets for healthcare, social affairs and spatial planning. We saw it in the example from the school I mentioned before.
- / Allow room to experiment.
- / Sustainability is a keyword, so policy makers create long-term support frameworks for bottom-up initiatives.
- / You are working with vulnerable groups. This entails responsibility. You cannot do a project, show these people how life could be and then just abandon them.

*(Example: Portugal. Largo Residencias.)*

- / Knowledge
- / Evaluate your project and learn. Share this information.
- / The EU can support networking and research.

*(Example: Gulbenkian Foundation and what the European Commission could do)*

#### Cultural institutions and funding organisations

- / Look at your internal structures. Reflect the diversity in your own organisation. Otherwise it is hard to reach different people.

Example: In the Netherlands there is a Cultural Diversity Code. This code was developed by the cultural sector itself. It stresses that diversity is only reached by paying attention to the programming, all levels of personnel, the audience and partners. All subsidized cultural institutions have to follow this code.

The themes of the thematic guidelines are:

- / a People centred approach,
- / a Partner centred approach,
- / and a Place centred approach.

#### **The People centred approach is about Empowerment and combatting prejudice and discrimination.**

One example concerning Poverty: the NGO ATD Fourth World is based in several European countries. It has put

art, culture and education at the very core of its actions to 'eradicate poverty'. The NGO shows people who have not experienced poverty themselves, that people in poverty exercise agency in their everyday lives. Just like everyone else. But they do so within much greater constraints. One of the projects of this NGO is 'The role we play'. It tackles myths about poverty, through the collecting of stories and by producing exhibitions, plays, movies and books.

In the project Gangster Girls by Tina Leish, the author developed a theatre project for young female prisoners. Due to the social bonds that evolved between the prisoners and artists during the project, the participating young women on release from prison were given the opportunity to move to a new community. Only two girls out of the participating 16 became repeat offenders. The other 14 made better choices for their future lives.

The Partner centred approach is about finding partners in other sectors. We focussed on the health sector and the educational sector. The Place centred approach is about inclusion in both urban and rural areas. The cultural sector approach is based on the fact that each cultural sector has its own specific possibilities. We focussed, for example, on heritage.



Barbara Ferdinand

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Rita De Graeve

## OMC: Creative Partnerships

The Open Method of Coordination (OMC) expert group on creative partnerships received its mandate from the EU Council through the 2011-2014 Work Plan on Culture. In 2014 The OMC group presented a policy handbook 'A Policy Handbook on the Promotion of Creative Partnerships' which identifies several types of possible partnerships and practices, as well as their positive impacts.

An Open Method of Coordination is a methodology by which experts all over Europe are invited to take part in a journey to explore identified themes. This was carried out between 2012 and 2014 and the journey culminated in the publication of the policy book. 2014 is a long time ago and on a European level, an interesting evolution can be observed. Many European member states in the meantime have adopted schemes to support creative partnerships.

This is also the case for Flanders (Belgium). I was part of the OMC group and the drafting committee of the handbook. After having finished the handbook, I started devel-

oping a long-term strategy to support entrepreneurship in the cultural sector in Flanders and a call for innovative partnerships is one of the big pillars of that strategy. This shows what the leverage effect of the handbook could be for your country, region, city or municipality.

Creative Partnerships are collaborations between cultural institutions and other sectors and because of the cross-sectoral collaboration there is a clear transfer of creative skills from culture into the other sector. I will explore this topic by answering the following questions:

- / 1. What does a creative partnership look like?
- / 2. What happens in a creative partnership?
- / 3. Who runs creative partnerships?
- / 4. Who funds creative partnerships?
- / 5. What are the challenges when you are in a creative partnership?
- / 6. Which recommendations can be formulated for all policy levels?
- / 7. Which steps can be identified within a partnership?
- / 8. What comes next?

## **1. What does a creative partnership look like?**

The policy handbook identifies three types of partnerships:

- / Partnerships between culture and education
- / Partnership between culture and health
- / Partnerships between culture and business

In each partnership there is a win-win situation for every partner, but this is not necessarily fifty-fifty. They are either process-driven or results-driven and there is always a clear transfer of creative skills to the other sector. Partnerships can overcome borders and they are interdisciplinary by nature. Very often, structured interventions are organized within the partnership.

In the policy handbook, the adjective creative is added. The adjective refers to the core business of the cultural sector i.e. creativity refers to a thinking and feeling process that involves making something new and/or improving on an existing process, mentality or product.

There is a clear link with innovation but when considering schemes to promote innovation in European member states, very often this is about technological innovation and not so much about social innovation. The type of innovation that is typical for the cultural sector is mostly forgotten in schemes for the traditional

economy. And yet creative partnerships have so much potential for the traditional economy which has not yet been fully explored.

Although the handbook is a little dated now, it is still very relevant for member states who would like to start developing ways to support creative partnerships, because of the benefits for both society and the economy. They enable cross-fertilization, they can tackle societal issues and let us not forget that they offer additional income and opportunities for artists and cultural professionals.

The handbook describes many benefits on several levels for all the participants within a partnership. This is the case for the artists and cultural professionals involved but also for individuals, businesses, pupils and teachers who are involved in the partnerships. For artists and cultural professionals, the benefit may be at the level of better social and communication skills, but a deeper development of the cultural core business can also result from partnerships. For individuals it leads to better social, cognitive and creative (etc.) abilities but also to higher self-esteem and motivation, and individuals learn how to deal with emotions. For businesses it can lead to new or improved products and services and a rise in media attention and there is definitely better teamwork and increased loyalty after having partici-

pated in a partnership. In partnerships between culture and education, the benefits for both pupils and teachers are significant. Pupils have better motivation, their results improve, and they have better employment possibilities. Schools see that the absence rates are lower and that integration problems can be tackled. There is even an overall rise in pupils' self-awareness, sense of responsibility and better communication and cooperation skills. For teachers, it leads to better approaches and methods and they are able to transform their schools into real learning communities

## **2. What happens in a creative partnership?**

Creative partnerships have clear aims, and these can often be very diverse. For example, they aim to improve innovation or to offer new points of view. They can create contexts in which problems can be tackled or they aim to stimulate and express creativity. Other possibilities are that they aim to develop professional and personal skills. Sometimes they aim to break down barriers between communities and fields. But many more aims can be formulated.

In order to achieve these aims a range of processes and methodologies are implemented.

## **3. Who runs creative partnerships?**

In the handbook three roles are identified. There is always an initiator who starts the collaboration and then there is a mediator and thirdly there are other partners. In the handbook the mediator is an organization specialized in partnerships with other sectors. These kinds of organizations are purpose-built organizations and they can be public or private. In order to make them work, a supportive climate is needed as well as a spirit of innovation and entrepreneurship.

Today however, I've come to the conclusion that a mediating organization specialized in partnerships is not a precondition to creating a good partnership, just as long as there is a clear key person who takes up the role of mediator. A lot of artists and cultural professionals do not need these mediating organizations because they take up the mediating role themselves. Yet, mediating organizations still have an added value within partnerships and I do not suggest they can be left out of the ecosystem. On the contrary.

## **4. Who funds creative partnerships?**

A lot of creative partnerships are publicly funded (by different policy levels from EU to local municipalities) and privately funded. In the case of private funding the resources come from private foundations, private con-

sumers, philanthropic or company CSR funds. Or it can be a mixture of both private and public funding.

The OMC group however noticed that if creative partnerships are funded, it is mostly project-based which is a big drawback because they need enough time to explore the possibilities of the partnership. Another problem the group unveiled was, and still is, that there is no readiness from commercial partners to pay for this type of innovation.

### **5. What are the challenges when you are in a creative partnership?**

When you start with a creative partnership, all partners should be aware that all participants have the right competences to make a success of it. You also need enough time and money and as you come from different worlds, you have different habits and even if you share the same language, the meaning is not always the same. But above all, you need a lot of mutual trust. This is definitely the biggest challenge to deal with.

### **6. Which recommendations can be formulated for all policy levels?**

The OMC group formulated three important recommendations which apply for all policy levels and this from a European level to the level of municipalities:

- / Look at the potential of creative partnerships and

support them as strategic tools for social and business innovation.

- / Explore ways to support creative partnerships.
- / Create a favorable environment.

Although these recommendations seem simple, the reality is not. The two last recommendations can be met in most support schemes but the first one is a real challenge. If a policy level has its own support scheme for creative partnerships, it is too often not used as a strategic tool for business innovation. The gap between culture and business is still too deep. On the other hand, the value of the partnerships as a tool for social innovation is more easily used and accepted.

### **7. Which steps can be identified within a partnership**

The handbook describes different steps in a partnership. I will describe the steps using one example, a collaboration between an intermediary organization, Arteconomy (specializing in collaboration between art and businesses) and a subway enterprise based in Brussels. They agreed between them that an art installation will be built with left over subway material by a selected group of employees. Arteconomy will engage an artist who can collaborate with the employees. The aim of the partnership is to raise a sense of safety among employees. It thus has a link with the HR management of the subway enterprise.

The project has a clear preparation phase followed by the project phase and the after phase.

### **Preparation phase**

During the preparation phase, the initiator launches the cooperation. Arteconomy engages in a discussion with the subway enterprise and convinces them of the aim of the collaboration. After the arts installation is built, the employees will be convinced of the importance of safety. Arteconomy selects and engages the right artist to do the job.

After the cooperation is launched, the expectations should be considered and managed. It is extremely important that everyone has the same understanding of what will be done, what the aim of the collaboration is and what it will lead to. All noses should be pointed in the right direction. Once this is done, it is time to start developing the project. This is the project management phase. When everything is clear, a cooperation agreement is made and signed by all partners. The OMC paper suggests working with a mission statement. Although I do not see many partnerships working with a mission statement, this surely is a nice idea. Well in our case the mission statement could be: 'Safety First'.

### **Project phase**

The policy handbook describes the steps during the project phase but what is described are actually success factors to make it a good project. The first success factor is that once the project starts, it is important that all participating partners should be accountable. It is not possible to work with a partner who is e.g. dependent on a decision by a board of directors who are due to meet in two months time.

A second success factor is that the partners should not forget to network with local and regional policy partners. This of course only makes sense if this is of added value to the project. Otherwise you might lose precious time.

A third success factor is about finance: all partners should undertake joint efforts. In our case, however, this is not convincingly the case since Arteconomy will send an invoice to the subway enterprise. Here, we are dealing with a typical relationship of a client and a supplier. A partnership can be stronger though.

A fourth success factor is to provide training in cooperation methodologies. This is of course Arteconomy's core business but this is not absolutely necessary in all partnerships. I often see that the development of the methodology is part of the process of a partnership.



A last success factor is to document the process and the results to prove the effect and efficiency of the project at a later stage.

In the meantime, the project ends with an exhibition of the art installation in a big museum in Brussels and all employees are invited. They get the opportunity to enter a completely different world and they take part in discussions on the importance of safety.

### **Post-project phase**

After the project has come to an end, it is time for the evaluation. Arteconomy can evaluate the project itself or an external evaluation can be used. In the evaluation the process is evaluated. Questions are e.g. 'Has everyone taken up responsibility?' Or 'Has it worked well?'

Besides the process, the output and the outcome are equally evaluated. Here questions like 'What did it lead to?' and 'What is the impact?' can be asked. In our case we could say that the exhibition was a big success, the art installation impressed all employees and when they went home, they were much more aware of the importance of the project.

## **8. What comes next?**

Since 2014, a lot has happened in Europe on this topic. As mentioned before, a lot of member states have their

own support schemes and there is a change taking place in the discourse on partnerships. Creative partnerships are more easily described as innovative partnerships or cross-overs or cross-sectoral collaboration.

In the handbook three types are identified but it is clear that there are many more possible combinations that can be made. The more partners from different sectors, the more interesting and stronger the partnerships become.

Whoever is interested in learning more about partnerships can consult a very interesting research report by Tom Fleming entitled 'Cultural and Creative Spillovers in Europe' (2015) in which the researcher describes spillovers thus:

'We understand a spillover to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital.

Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.'

[https://www.artscouncil.org.uk/sites/default/files/Cultural\\_creative\\_spillovers\\_in\\_Europe\\_full\\_report.pdf](https://www.artscouncil.org.uk/sites/default/files/Cultural_creative_spillovers_in_Europe_full_report.pdf)



Rita De Graeve

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## 2) Thematic sessions

## Kateřina Kalistová

# Participation of the Ministry of Culture in the strategy of social inclusion

### Part A - Strategic and policy documents and policies

#### Independent (under the responsibility of MC)

One of the key themes of the **State Cultural Policy for 2015–2020**<sup>4</sup> is the topic of social inclusion. It is marginally tackled in **Priority 1** ("Promoting cultural identity, cultural diversity and intercultural dialogue"), it is almost entirely covered by **Priority 2** ("Developing creativity, promoting cultural activities and the emergence of cultural goods, providing public cultural services, working with audiences, supporting access to culture and the development of a participatory culture facilitating social inclusion"). Individual measures are focused in the following directions:

- / To monitor the cultural competences of the inhabitants important for their participation in cultural activities and to propose programmes for the development of

these competences (2.1.1).

- / Strengthening the teaching of cultural skills and knowledge of culture and heritage in schools and in out-of-school facilities (2.1.2).
- / More effective involvement of cultural institutions in education systems, especially for children, young people and members of socially vulnerable groups, implementation and expansion of such domestic and foreign projects (2.1.3).
- / To promote personal development through non-professional art (2.1.4).
- / To promote improvement of access to cultural heritage (2.1.6).
- / To support projects facilitating access to cultural services for seniors, disadvantaged citizens and minorities, including self-realization activities of disadvantaged people (2.1.7).

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<sup>4</sup> See: <https://www.mkcr.cz/statni-kulturni-politika-69.html>

- / To design a lifelong learning system for different groups of citizens (2.1.8).

One of the new themes for the **Art Support Concept 2015-2020**<sup>5</sup> at the time of its creation was the perception of "Social aspects of art"<sup>6</sup>, which can effectively serve in the following areas:

- / **"Social inclusion**, where art is considered an important part of integration programmes for socially excluded groups. At the same time, this issue also affects seniors, people with physical and mental disabilities and long-term illnesses. Art, of course, also helps to integrate people with a criminal history or a high susceptibility to crime. Integrative art programmes include short-term events that provide only a small sample and their effects are difficult to measure in terms of evaluating the benefits of art. However, the frequently mentioned impacts of participation in joint cultural events include, for example, greater self-confidence and self-esteem of participants, stimulation of creativity and critical thinking, higher participation in the education process, community identity, reducing social isolation, reducing criminal behaviour, alleviating the impact of poverty, etc."<sup>7</sup>

- / **Art and education.** This area is very important in cul-

tural policy, as education is one of the key social inclusion activities and allows young people to discover new interests and also themselves. The presence of art in young people's education – and the associated equally important approach to developing creativity and talent – should be commonplace nowadays. Over the past twenty years, research into the role of art in education and its impact on pupils has expanded abroad (UK, USA). Participation of young people in art projects and programmes in education has been found to strengthen cognitive skills and thinking that can be applied in any activity and improve personal social characteristics, such as the ability to function in society, to communicate and interact with people, to cooperate, solve problems, etc."<sup>8</sup>

- / **"Community and artistic activities.** In relation to art and community development, the benefits of art are often described on the basis of participatory arts programmes. The evaluation of these programmes usually proves that the projects offer a safe place to meet and encounter people from different social groups. Within the community, the individual's identity and relationship with a particular place is strengthened. Benefits include development of community identity and

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<sup>5</sup> See <https://www.mkcr.cz/koncepce-podpory-umeni-v-ceske-republice-na-leta-2015-az-2020-1279.html>

<sup>6</sup> *Art Support Concept 2015-2020*, chapter. 2.4.1.2 *Social aspects of art*.

<sup>7</sup> *Art Support Concept 2015-2020*, p. 18.

<sup>8</sup> *Art Support Concept 2015-2020*, p. 19.

neighbourhood cohesion, development of local entrepreneurship and initiatives, improvement of public facilities, and willingness to participate in decision-making. Increasing attention is being paid to the study of social impacts, particularly in the context of efforts to prioritize these impacts over purely economic ones.”<sup>9</sup>

In terms of care for tangible and intangible cultural heritage, the **Concept for More Effective Care for Traditional Folk Culture 2016–2020**<sup>10</sup> marginally addresses inclusion; in terms of support for direct access to cultural heritage and intergenerational sharing, it is also affected by the **Concept for Museum Development in the Czech Republic 2015–2020**.<sup>11</sup>

### Joint documents of other ministries, within which the MC is entrusted with certain tasks

The Ministry of Culture plays a very important role in the fulfilment of the strategic objectives of the **Youth Support Concept 2014–2020**<sup>12</sup> (under the responsibility of the Ministry of Education, Youth and Sports). In terms of social inclusion and interdepartmental cooperation,

the following objectives should be identified:

- / SC 1: Facilitate equal access rights for children and young people,
- / SC 2: Facilitate equal access to information for children and young people ,
- / SC 3: Create favourable and sustainable conditions for the participation of children and young people in hobbies and informal education,
- / SC 8: Encourage the active involvement of children and young people in decision-making and influencing social and democratic life,
- / SC 10: Facilitate the inclusion of children and young people with limited opportunities,
- / SC 13: Offer children and youth a variety of ways to access culture, arts and traditions.

The Ministry of Culture also participates in the “**Family-Friendly and Senior Citizens-Friendly Municipality Competition**” announced by the Ministry of Labour and Social Affairs, which promotes and values pro-family / pro-senior activities and measures of a preventive and supportive character, contributing to the smooth func-

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<sup>9</sup> As above. A recently widespread method, the Social Return on Investment (SROI) method, measures the social impact of non-profit projects. It is a combination of qualitative and quantitative methods of evaluating an investment (or subsidy) in a public service. This analysis provides financial indicators of evaluation and at the same time, thanks to a qualitative approach, it is characterized as a comprehensive analysis that is better suited to non-profit projects as opposed to the classical Cost Benefit analysis (CBA).

<sup>10</sup> See <https://www.mkcr.cz/koncepce-ucinnejsi-pece-o-tradicni-lidovou-kulturu-v-ceske-republiky-na-leta-2016-az-2020-1108.html>

<sup>11</sup> See <https://www.mkcr.cz/koncepce-rozvoje-muzejnictvi-v-ceske-republice-1594.html>

<sup>12</sup> See <http://www.msmt.cz/file/33599/>

tioning of families and the community; they improve family and neighbourhood relations, contribute to the harmonization of work and private life, prevent threats to families and strengthen their stability and cohesion, prevent social exclusion and promote the active, meaningful and dignified life of seniors in their own social environment and develop caring competencies in all generations.

Recommendations concerning quality of life, the significant influence of culture and meeting the social and cultural needs of an individual in order to achieve a feeling of wellbeing are also included in the **Senior Citizens Quality of Life Analysis in the Czech Republic**.<sup>13</sup>

The Ministry of Culture has been involved in the preparation of the **National Plan for the Promotion of Equal Opportunities for Persons with Disabilities 2015–2020**,<sup>14</sup> and is now responsible for fulfilling some of its objectives, within the framework of the programme “Access to Cultural Heritage and Participation in Cultural Life”. This particularly includes the Objectives “**To continue to make monuments, theatres, museums, cinemas, libraries, etc. accessible, including use of their services**”<sup>15</sup>

and to “**promote the creative and artistic potential of people with disabilities through subsidies**”<sup>16</sup>.

The main objective of the National Plan in this area is to support, as far as possible, the removal of physical and administrative barriers preventing more extensive access of persons with disabilities to cultural goods and services, while enabling these persons to achieve decent dignity or self-fulfilment and / or even working involvement in the cultural field. Cultural policy considers the needs of people with disabilities and sees their participation in cultural life as an important means of integrating them into the community and, to a certain extent, overcoming their disabilities, thus emphasizing the therapeutic and rehabilitation function of culture related to its creative effects. Moreover, the artistic contribution of artists with disabilities to society as a whole cannot be ignored.

In the past, the Ministry of Culture has been involved in the development of strategies for social inclusion, such as the National Strategy for the Protection of Children's Rights, the National Action Plan for Positive Aging 2013–2017, the National Strategy for the Prevention of Viol-

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<sup>13</sup> See [https://www.mpsv.cz/files/clanky/32821/Kvalita\\_zivota\\_senioru\\_-\\_finalni\\_verze.pdf](https://www.mpsv.cz/files/clanky/32821/Kvalita_zivota_senioru_-_finalni_verze.pdf)

<sup>14</sup> See [https://www.vlada.cz/assets/ppov/vvzpo/dokumenty/Narodni-plan-OZP-2015-2020\\_2.pdf](https://www.vlada.cz/assets/ppov/vvzpo/dokumenty/Narodni-plan-OZP-2015-2020_2.pdf)

<sup>15</sup> *National Plan for Promoting Equal Opportunities for Persons with Disabilities 2015–2020*, p. 60.

<sup>16</sup> *National Plan for Promoting Equal Opportunities for Persons with Disabilities 2015–2020*, p. 62.

ence against Children 2008–2018 and others.

**Part B - Programmes and projects of the Ministry of Culture that predict inclusion and offer their own way in topics that are within the remit of another department but which relate exclusively to a particular segment of culture**

**a/ Subsidized organizations**

The Ministry of Culture is the founder of its own subsidized organizations active in the field of social inclusion, namely:

- / The Museum of Roma Culture<sup>17</sup>
- / K.E. Macan Library and Printery for the Blind<sup>18</sup>

**b/ Subsidy programmes**

In the field of social inclusion, the Ministry of Culture provides the following grant programs:

- / Cultural activities of members of national minorities (ORNK),
- / Integration of members of the Roma minority (ORNK),
- / Support of cultural activities facilitating the integration of foreigners in the Czech Republic (ORNK) - a new programme,

- / Support for cultural activities of disabled citizens and senior citizens (ORNK),
- / Support for the development of non-artistic activities of interest (ORNK),
- / Programme supporting the dissemination and reception of information in the languages of national minorities (Media and Audio-visual Department),
- / Libraries for the 21st century (support for work with national minorities and integration of foreigners and universal accessibility of library services for people with disabilities - OULK),
- / Public information services in libraries (including support for extracurricular education of librarians - OULK),
- / Support for projects of educational activities in museums (OMG).

**Characteristics of the subsidy programme "Support for cultural activities of disabled and senior citizens"**

The subsidy programme particularly supports projects with a regional or national impact. Cultural activities are measured within the implementation of the National Equal Opportunity Support Plan. These include:

- / Use of the therapeutic function of culture to compensate for handicaps.

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<sup>17</sup> See <https://www.rommuz.cz/>

<sup>18</sup> See <https://www.ktn.cz/intro>



- / Art therapy programmes for disabled people and seniors.
- / Presentation of art as a way of influencing the public (e.g. the national art competition 'Blue Elephant', the multi-genre integrational festival 'Quixote's Sixty' in Brno, the art studio of Masaryk University, the 'We Belong Together' festival presenting the work of disabled children), Tyfloart - an activity showcase of the blind and partially sighted at Prague Castle, and the 'Mental Power' Prague Film Festival as the largest presentation of films on this topic in the Czech Republic).
- / Creations by disabled professional artists (e.g. the only deaf actors ensemble, the "I can't Hear" theatre).
- / Artistic works by professional and non-professional artists for disabled and senior citizens (e.g. Circus Paciento in psychiatric hospitals, the Puppets in Hospital project).
- / Leisure and educational activities for people with disabilities in their free time (e.g. "Muzikohrátky" for people with autism, extraordinary meetings with art for people with disabilities in a Gallery in Ostrava, senior clubs and educational programmes for seniors in libraries).
- / Cultural activities of people with disabilities (e.g. the music ensemble of the Jedlička Institute The Tap Tap, Danetáček - a choir of children with disabilities, a pantomime group of the deaf).
- / Facilitating access to culture by removing information barriers (e.g. the Talking Book project, films for

the blind, interpreting theatre performances, supporting haptic exhibitions and museum exhibitions).

- / Removing architectural barriers in cultural facilities / supporting accessibility /.

### **Characteristics of the subsidy programme focused on the integration of foreigners**

This subsidy programme is intended to support the activities of cultural organizations other than state cultural institutions, on condition that the projects are implemented in cooperation with an integration centre or, for example, an association whose main activity is working with foreigners. It has three thematic series:

- / Integration and its significance (documentary and publishing activities, lectures and meetings workshops),
- / Mediation of Czech culture to foreigners (thematic evenings, thematic sightseeing events, creation of foreign language guides and information leaflets),
- / Providing Czechs with information about foreign cultures.

### **c/ Independent projects of individual departments**

The Ministry of Culture currently supports the development of educational activities in museums through **three main pillars**. The first pillar concerns the provision of funds under the programme **"Support for educational activities in museums"**. This is announced annually on

the basis of the 2014 Programme Declaration of the Government of the Czech Republic, which set out the Ministry's priorities for promoting a more effective model for developing children's creativity through artistic activities and cultural experiences. The programme is divided into **two thematic areas**:

- / 1) Educational activities within permanent museum expositions from collections registered in the Central Register of Museum-like Collections of the Ministry of Culture (CES),
- / 2) Educational activities in the field of museums supporting the development of school-based educational programmes, lifelong learning at universities, and publishing methodological and professional materials to support education and training activities in the field of education through culture.

The second pillar lies in cooperation with the Ministry of Education, Youth and Sports on the experimental verification project **"Educational Programmes of Memory Institutions for Schools"**, which is implemented through its subsidized organization, the National Pedagogical Museum and Library of J. A. Comenius (NPMK). This project, which entered its third stage in September 2019, verifies the extent and impact of the use of memory institution programmes under the auspices of the Ministry of Culture through experiential education and bringing history

to life in order to improve school teaching.

The third pillar, the **Commission of the Deputy Minister for Education in Culture**, was established in 2017 and is composed of representatives of the Ministry of Culture, the Ministry of Education, Youth and Sports and Higher Education Institutions. Its main output was a successful proposal to include the profession of "educator through culture" in the Catalogue of Work and Administrative Activities and it is also supported by university degree programmes in the field of education through culture.

#### **d/ Projects of MC subsidized organizations** **The Czech Philharmonic Orchestra**

The backbone of the programme for **educational programmes of the CF** includes programmes for nursery schools, elementary and secondary schools and also popular weekend events for the whole family, in the Rudolfinum concert hall. And since adults also deserve their share of knowledge of music, the educational programmes include an evening rehearsal of the orchestra presented by Czech TV personality, Marek Eben. There is also a concert to mark Students Day and Music Day, altogether a truly varied range of opportunities for those who have 'their ears open'. These include, for example, Rudolfiněk for kindergarten children, a series of workshops for

elementary school pupils – The Four Elements, A Morning with the Philharmonic Orchestra, commented concerts Four Steps to the New World for secondary school pupils and others. In the 2019/2020 season, the CF is organizing 18 educational programmes for schools, as well as educational programmes for kindergarten teachers, teachers and assistants for children aged 3-8 years and a series of workshops and concerts for children and parents, as well as programmes for teenagers / adults.

[https://www.ceskafilharmonie.cz/media/2586/cf\\_edu\\_kat\\_web\\_cfi19.pdf](https://www.ceskafilharmonie.cz/media/2586/cf_edu_kat_web_cfi19.pdf)

#### Arts Institute - Theatre Institute

Since 2010, the Arts Institute - Theatre Institute has been managing the **Intercultural Dialogue** portal <https://www.mezi-kulturnidialog.cz/>, which provides information on events in the field of national minorities, integration of foreigners and inclusive education. You will find invitations to cultural events presenting mainly different national identities as well as invitations to seminars, lectures and language courses for migrants, foreigners or the general public. You can also read articles on current topics related to intercultural dialogue, interviews with interesting people, information on announced grant procedures or job offers in organizations focusing on national minorities, human rights, etc.

#### Prague Philharmonic Choir

The Prague Philharmonic Choir has been running

a **Choir Academy** since the 2012-2013 season. The one to two year courses of study are intended for students of singing from secondary schools and universities, aged 16 to 26. During their studies, the members of the Academy engage in close cooperation with the Prague Philharmonic Choir, gain experience and skills in working with a choral score and on the choir repertoire, and perform at selected concerts at home and abroad. Some of the academics also successfully auditioned for one of the voice groups and were admitted as permanent members of the Prague Philharmonic Choir.

#### The National Library

The National Library has published a methodology manual, **Equal Library** Access and Groups at Risk of Social Exclusion. This methodological material focuses on the work of libraries with socially excluded people and groups at risk of social exclusion (Prague, 2018).

<https://ipk.nkp.cz/legislativa/normy-standardy-doporuceni/Rovny-pristupyvlouceninaweb.pdf>

#### The National Heritage Institute

The NPÚ organizes educational courses for conservationists in the broadest sense of the word, i.e. for professional staff of heritage care or those who deal with heritage care in any way; it organizes courses in lifelong learning. These include for example:

- / A two-year heritage care retraining course accredited by the Ministry of Education, Youth and Sports. It is based on the needs of conservation practice and provides participants with a comprehensive overview of all activities related to heritage care – from the basic characteristics, through to legal protection, to caring for individual types of heritage and basic technological procedures for repairs, renovation and restoration of heritage buildings and their presentation.
- / A three-year course designed for master craftsmen, administrators and owners of historic houses.
- / Sightseeing for pupils, students, families with children and visitors with specific needs - programmes that help different audiences to discover the values of cultural heritage through play and experience.
- / Support for teachers on how to teach about heritage – NPÚ prepares methodological materials, one-day and multi-day courses, seminars and workshops. The aim is to inspire and encourage teachers to teach in the historical environment and to develop pupils' relationship to cultural heritage.
- / (Un)expected connections project for the general public and for professionals interested in historical building materials and procedures for their conservation. An educational and experimental project including mainly guided technological tours of authentic monuments and a summer school on the renovation, restoration and exploration of historical plasterwork.

#### Náprstek Museum

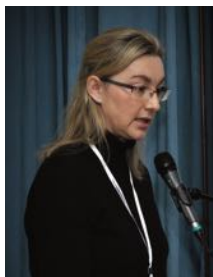
As part of museum education, museums and galleries organize educational programmes, including lecture programmes for all school levels, family activities, public lectures and other activities. These include city camps for children organized by the **National Museum – Holidays in the Náprstek Museum**. This year the camp theme was Exploring Ancient Egypt.

#### e/ Projects under joint responsibility with other ministries

The MC cooperates with the **Ministry of the Interior** on the implementation of the updated Concept of Integration of Foreigners. In 2018, the Department of Regional and National Culture supported 5 projects implemented by subsidized organizations of the Ministry of Culture. These included the Intercultural Dialogue Portal implemented by IDU, Extension of the library collection with documents suitable for foreigners and their integration (National Library of the Czech Republic, which also ran the Course on Intercultural Competences for Librarians).

The MC cooperates with the **Ministry of Education, Youth and Sports** on the Educational Programme of Memory Institutions for Schools project (its main coordinators are the National Pedagogical Museum and J. A.

Comenius Library), which is in its second experimental verification phase during the school year 2018/2019. The aim is to verify the impact of experiential education on improving the quality of school education and to survey the interest of elementary schools included in this experimental testing. This concerns mainly social and natural sciences with an emphasis on supporting pupils' knowledge of history.



Kateřina Kalistová

Since 2014, has been the Deputy Director for the Performing Arts Section of the Ministry of Culture of the Czech Republic. She graduated from the Faculty of Law, Charles University in Prague. From 2001 to 2005 was the director of the „Lvíček“ Foundation, which focused on the support and protection of children and youth. From 2002 to 2005 she worked as the general secretary of the International Film Festival for Children and Youth in Zlín. In 2005 she worked at the Ministry of Labour and Social Affairs. From 2008 to 2009, she was the Executive Director of the Impuls Endowment Fund. In 2009-2014, she was the Chair of the The Council for Radio and Television Broadcasting (RRTV) of the Czech Republic. Among her main interests are equal opportunities, protection of human rights and intercultural dialogue.

# Culture and Social sector

Georgina Portelli

## Culture and Social Inclusion: Engendering empowerment through a cross-sectoral and people-centred policy approach

Social inclusion is not about stigmatising those who need to be included, it is rather about challenging and changing exclusionary perceptions for the benefit of all. Given its unparalleled value, culture can play a crucial role in augmenting wellbeing by breaking down barriers, increasing the sense of belonging, lessening isolation and strengthening social cohesion. Culture, however, is not a remedy for effective social inclusion on its own nor should it be hyper-instrumentalised in this way. Nonetheless, in partnership with other sectors relevant to social welfare, culture can help deliver a robust people-centred policy approach to address the compound demographic challenges and complexities of poverty, inequality and marginalisation that the EU and its Member States are currently facing.

The report of the Open Method of Coordination (OMC) working group of Member States' experts on Fostering the Contribution of Culture to Social Inclusion, frames the issue of culture and social inclusion by identifying those key challenges Member States perceive as posing the greatest challenge to social inclusion and looking at public policies that encourage and support cultural institutions in working within partnerships with other sectors (healthcare, social care, prison service, etc.) The report contains recommendations for policymakers and cultural institutions and brings to attention numerous good practice examples that may serve to better inform policy making.

Starting from the premise that there are significant challenges for the European Union, its value system and its Member States as regards social inclusion and cohesion, rights, diversity and intercultural dialogue, the OMC group of experts mapped the current European context to identify cross-cutting challenges. This was done through the undertaking of a comparative analysis of key horizontal issues, informed by a questionnaire on policy aspects of culture for social inclusion and available Eurostat data. Overall, the analysis highlighted poverty and inequality, migration and polarisation, ageing and health, together with disparities between rural and urban contexts as the key challenges to social inclusion in Member States.

### **People-centred approaches: culture for, with and by people at risk of exclusion**

While also bringing benefits in other areas<sup>19</sup>, art and culture play a fundamental role in the fight against social exclusion. Though both passive and active involvement work in positive ways on a personal improvement and social integration level, active involvement shows better results.<sup>20</sup> The involvement of individuals and groups in the arts affects the community by creating public

good.<sup>21</sup> Research shows that, on a community level, the arts contribute to a societal development that reduces social inequalities and increases social capital and social cohesion by developing networks and understanding. The OMC group report recognises the role that art and culture play in fostering constructive meaning-making and in fostering the strengthening of competences to represent the diverse remit of cultural identities within national cosmopolitan societies, to improve the personal, but also general, situation of people who have to cope with poverty, homelessness or other disadvantages, including self-exclusion. As also evidenced by the results of the questionnaire, sometimes special focus needs to be placed on different groups. With the overarching aim of strengthening the individual, strategies employed to do so can range from empowerment, to tackling attitudes and prejudices in the surrounding society. In this respect, the OMC group chose to look into a people-centred approach of tackling social exclusion through culture for, with and by the people at risk of exclusion themselves, placing the focus on empowerment and the need to combat prejudice and discrimination.

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<sup>19</sup> Matarasso, Francois (1997). *Use or Ornament? The social impact of participation in the arts*. Online: <https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf>

<sup>20</sup> Bennoune, Karima/United Nations (2018). *Report of the Special Rapporteur in the field of cultural rights*.

<sup>21</sup> Guetzkow, Joshua (2002). *How the Arts Impact Communities: An introduction to the literature on arts impact studies*. Online: <https://www.princeton.edu/~art-spol/workpap/WP20%20-%20Guetzkow.pdf>



## Guidelines

In the context of its evaluation of a people-centred approach to tackling social exclusion through culture for, with and by the people at risk of exclusion themselves, the OMC group has identified a series of guidelines for policymakers (at local, national and EU levels) that can contribute to implementing this approach. In this respect, policymakers should:

- / 1. acknowledge the right and ensure the possibility for artistic expression for everyone through identifying the barriers that still prevail,
- / 2. promote long-term financing and place more focus on programmes than on projects.

Actors in the cultural sector should:

- / 1. build continuity and possibilities for the target groups to stay linked with art-projects after they are finished,
- / 2. consider mentoring programmes to help networking among artists and employees in cultural institutions from underrepresented groups.

Furthermore, the report also identifies a series of recommendations to policy makers at all levels. Amongst others, these include the need to acknowledge the right and ensure the opportunity for artistic expression for everyone by identifying the barriers that still prevail, en-

hancing cross-sectoral cooperation across different Ministries; promoting financing on a longer term and it also suggests that the possibility of quotas is to be considered in some cases. This may be a way for awarding committees to promote artists from under-represented groups. The report also makes recommendations to cultural institutions, notably in terms of broadening outreach to political and professional actors beyond the field of culture, including at local and regional levels, mentoring programmes, building continuity and possibilities for continued links between target groups and art projects as well as promoting more stable employment.

## Best Practice

The report looks at best-practice examples from across Member States across both of these pillars. From broader projects relating to empowerment, such as the Austrian initiative InterACT, which uses the methods of Forum Theatre, Image Theatre, Legislative Theatre and drama-based research to improve the personal, but also the general situation for people in situations of poverty or unemployment, to more specific projects dealing with particular sectors, such as the Romanian MultiArt Festival for prisoners, Dana Cenusa (Freedom through culture) or the Hijabi Monologen/Hijabi Monologues in the Netherlands, a production of Stage Z by Rajae el Mouhandiz, which premiered in Theater Zuidplein, Rotterdam in

2014, where hijab-wearing women shared their stories with the audience. Best-practices from projects relating to combating prejudice and discrimination are also identified, both national programmes, such as the Czech long-term project HateFree Culture which includes not only cooperation with local partners and institutions, but also work with schools, local police forces, etc. in partnership with Czech Television (CT), as well as campaigns run by NGOs such as The Roles We Play: Recognising the Contribution of People in Poverty by NGO ATD Fourth World, which tackles the myths about poverty perpetuated by the media and politicians through a collection of stories and by producing exhibitions, plays, movies and a book. In projects that look at facilitated inclusive access to heritage sites through partnership with other sectors, a successful example is the Heritage Malta Student Passport Scheme rolled out by Heritage Malta, the entity responsible for Maltese heritage sites. The passport is given to all students attending primary and secondary schools and is distributed through the school system providing free unlimited access for one student and two accompanying adults to museums and heritage sites.

A similar scheme has now been rolled out for people over the age of 60 in partnership with local councils.

The Capital of Culture initiatives can also be instrumental in catalysing inclusive and sustainable initiatives and one pertinent example is from Marseilles ECOC 2013. Hôtel du Nord, offers heritage and hospitality-related services using an innovative model of hospitality, Fair BnB, a fairer version of Air BnB. The aim was to create an autonomous and democratic European heritage cooperative based on the principles of the Faro Convention. Hôtel du Nord brings cultural institutions, parks, artists, artisans and local producers together, along with the active engagement of the local inhabitants. In this way, a more responsible and sustainable form of tourism is achieved.

### **National strategies**

Finland's Percent for Art scheme, used in construction projects, is expanding its model of funding art in order for art-based well-being services to be a permanent part of social welfare and healthcare structures and the monitoring of well-being. Central in its effort for greater social cohesion is the collaboration of different ministries to fruitfully connect culture with other sectors to make culture and the arts a permanent part of well-being services. The Spanish National Plan of Action for Social Inclusion, created by the Ministry of Health, Social Services and

Equality, explicitly refers to culture as an element that must be guaranteed to people in vulnerable situations. It also contemplates culture as a tool for social inclusion in vulnerable groups; for example, raising the importance of promoting prisoners' participation in cultural programmes through support of the Third Sector.

The Maltese Government's National Strategic Policy for Poverty Reduction and Social Inclusion (2014-2024)<sup>22</sup> specifically includes culture together with social services, health and environment, income and social benefits, education and employment as the significant dimensions through which to address the challenges of poverty. The strategy targets Malta's population in general and four target populations in particular; children, elderly persons, unemployed people and the working poor. It is supported by an inter-ministerial committee structure to benchmark, monitor and evaluate progress towards poverty reduction and social inclusion. The Ministry for Education and Employment, the Ministry for Health and the Ministry for Justice, Culture and Local Government, being the key Ministries covering the six dimensions underpinning the vision and strategic direction of the national policy. The cultural sector's contribution here is seen as vital and is implemented through

the Create 2020 Strategy (2015)<sup>23</sup>. The strategy has implemented numerous policy actions through measures and projects with the aim of promoting inclusion and greater cohesion. These range from wider access initiatives implemented by the heritage Sector, Arts Council Malta, funding schemes that specifically support art projects or programmes with vulnerable groups, from a creative communities programme, to the opening of a new community-based national museum. The national cultural policy is also currently being updated accordingly.

## Conclusion

The report significantly highlights that there is an evident need to develop a more clear-cut integrative approach to overall national policies, and emphasise the potential of culture for addressing key societal challenges. The overarching goal should be to develop a transversal 'culture for social inclusion' programme that becomes the key reference for all other policy domains. Culture therefore needs to be brought to the table as an equal partner with the pertinent sectors for a more empowering, people-centred approach to effectively mitigate the challenge of social exclusion.

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<sup>22</sup> <https://family.gov.mt/en/Documents/Poverty%20Booklet.pdf>

<sup>23</sup> [https://www.artscouncilmalta.org/files/uploads/misc/English-Create2020\\_web.pdf](https://www.artscouncilmalta.org/files/uploads/misc/English-Create2020_web.pdf)



Georgina Portelli

Specialist in conceptual formation, language representation and multilingualism. She has worked extensively in education, communication and concept development, and in the cultural and creative sector as a researcher, editor and policy advisor. As an independent curator, she holds a special interest in interactive art, memory and negotiated boundaries of the self, radical othering and the politics of displacement. Her current work engages Diaspora and Memory studies, culture for social inclusion, sponsorship for the arts, and the forging of creative partnerships between art and other disciplines. Georgina is presently Chair of the Creativity Trust Fund and board member of Fondazzjoni Kreattività. She is also a member of the board of the Malta International Contemporary Art Space (MICAS). Georgina Portelli holds a PhD (Psych) from the University of London.

Jan Vrbický

## Social inclusion: creative partnership of culture and other sectors from the perspective of the Ministry of Labour and Social Affairs

Ladies and Gentlemen,

Let me first of all thank you for inviting me to speak at this conference. From the position of Deputy Director of the Ministry of Labour and Social Affairs of the Czech Republic, which also deals with social inclusion, I can only confirm that addressing this topic is not only beneficial, but really necessary and increasingly desirable. Culture can sometimes be seen as a secondary issue, as something extra, which we can deal with when we solve more important things, such as funding and infrastructure of various public systems and policies. But the fact is that culture is a daily part of our lives and a basic binder between people, communities and society as a whole.

Especially in terms of social inclusion, culture plays a key role. On the one hand, we can imagine an ordinary person, working and also involved in social life. Even such a person will welcome other opportunities for quality leisure, new impulses and new interpersonal relationships or the development of existing ones. On the other hand - and this is the most important thing for me in this context - culture and quality time can play a key role for a considerable number of people with different types of disadvantages; people who, a priori, face social exclusion, loneliness, lack of incentives and social ties, which can lead not only to lower quality of life, but pathological phenomena such as higher crime, discrimination or abuse.

Promoting and supporting social inclusion, ie. preventing or reducing the social exclusion of various vulnerable groups, has an irreplaceable role in the modern approach to tackling the problems of these groups.

The Ministry of Labour and Social Affairs is currently working on an overarching strategic document for social inclusion, which is submitted for approval to the Government of the Czech Republic, titled "**Strategy of Social Inclusion 2021 - 2030**". The issue of the "Strategy 2021 - 2030" interlinks with almost all ministries with whose help the material was created. The general tasks of social inclusion include, in particular, ensuring equal access to all resources, rights, goods and services. One of the basic objectives of social inclusion in promoting equal opportunities, is to ensure equal access for persons socially excluded or at risk of social exclusion and persons with different types of disadvantaged access to social resources.

There is a need to increase civic awareness of people socially excluded or at risk of social exclusion in terms of basic competences and legal awareness, and to support the reduction of inequalities of people with various types of disadvantages in society, such as people with disabilities, migrants, minorities. This is related to the need to reduce the barriers of public space – in terms of physical

or sensory barriers, as well as in terms of stereotyping of certain groups or persons, especially senior citizens, people with disabilities and families with children. Support for gender equality is also needed, particularly in the areas of the labour market, equal pay, domestic and gender-based violence against women and men, and family and social policy.

Indicators based on "objective" parameters of income distribution or material deprivation show that in the EU context, the Czech Republic is a country with below-average or at most average extent of poverty and social exclusion. Nonetheless, disparities between social groups are deepening in a number of aspects, particularly those related to the 'subjective' perception of social inequalities and one's own position in society, in deepening disparities between social groups.

General confidence in society and its institutions is reduced, and participation in political processes (as expressed, for example, by election participation) is minimized. A high proportion of persons belonging to minorities are facing discrimination, which points to attitudes of a significant part of society that are not compatible with social cohesion in the long term. There is also a high latency of incidents of hate violence directed against members of minorities or disadvantaged

groups, such as homeless people. The social reproduction of these attitudes is largely independent of lowering or increasing the "objective" level of material security, although uncertainty in maintaining the current standard of living may contribute to it. Traditionally, public policies have focused primarily on the 'objective' dimensions of poverty and social exclusion (eg. insurance and non-insurance social benefits systems). In recent years, however, attention extends to the "subjective" dimensions.

Society is cohesive through functional families and participating communities, decent work, affordable quality health and social care, equal access to culture and an effective education system that enables everyone to achieve an individual's maximum education possible and encourages the development of transferable competences. Policies must be based not only on the results of good scientific knowledge, but also on participation, ie. public involvement, with sufficient quality and comprehensible information. At the same time, the political principle of subsidiarity, ie. decision-making at the lowest possible level, must respect the attitudes of different social groups. Decisions enforced by force are unsustainable in the long run. Involvement of all actors in decision-making stabilizes governance at all levels, even at the lowest levels. The connection between the degree of democratic participation and representation is also in-

creasingly evident on the one hand, and social inequalities, or structural social inequalities, on the other. The socially weaker participate less and the importance of this factor is increasing. Public administration at all levels must learn to stir up and moderate ongoing public debate. It should prepare and create a space where different actors can jointly participate in strategic planning and management, discuss the use of public space, seek consensus and compromise. This discussion must be lead to practical results and, ultimately, with regard to the public interest, decided, as it is the public administration that bears the greatest share of the responsibility for the implementation of the agreed objectives.

Along with effective participation and involvement of all actors, it is necessary to support the development of local communities at different levels (municipalities, neighbourhoods or the whole region). A resilient community requires the equal status of its members, a sense of belonging, awareness and ability to manage failure as prerequisites for its functioning. Participation is a 'soft' skill that can be learned, and thus it is desirable to include it in the education system, including adult education. The intention is to reduce social tensions with an emphasis on the subjective dimension - especially in regions with impaired internal integrity of territories with long-term serious socio-economic problems.

In this context, I would like to mention that the area of national minorities is also dealt with in terms of social inclusion, especially in terms of a possible disadvantage or threat to an individual or family. At the same time, the MoLSA does not focus on the monitoring of ethnicity, it focuses on monitoring the issue of socially excluded and vulnerable people.

In the context of continuing large-scale demographic changes, the senior population should be mentioned. In the next few years, every fifth person in the Czech Republic will be over 65 years old. At the end of their professional lives, many older people face social isolation, which can have a detrimental effect on their health, both mental and physical, but also on their safety. Currently, I could mention, for example, the infamous sales events and the spread of alarming messages or so-called hoaxes. In both cases, one of people's motivations is the desire to fill the empty space and engage in social life and ties. Culture and a sufficient supply of activities are ideal ways to keep older people active, enable them to continue their education, gain new impulses, new hobbies and give them a chance to contribute back to the community and society at large. The same applies to other groups of people with some kind of disadvantage that increase the risk of social isolation - people with mental or physical disabilities, women on maternity leave and people on parental leave, and also sexuality or religion.

Dear audience, with regard to the rights of the child, I would very much like to mention a snippet of the UN Committee comment No. 17 on the Rights of the Child from the Convention on the Rights of the Child, regarding the right of the child to rest and leisure, participation in play and leisure, cultural life and artistic activities: "Through cultural life and artistic activity, children and their communities express their particular identity, the meaning they attribute to their existence, and build their worldview in clashes with external forces affecting their lives. Culture comes from the community as a whole. No child should be denied access to creation or its benefits. Cultural life is based on life within culture and community, it is not an issue coming from higher places...".

As I have already mentioned, the key role in social inclusion is played by greater cooperation, meetings and networking between the various stakeholders, in particular between the state and the non-governmental sector; state at national, regional and communal level; the non-governmental sector, represented by private and commercial companies, non-profit organizations, academia and interest associations such as trade unions or employers' unions and associations.

Therefore, I very much welcome this conference and any other activity where we can all exchange our experiences,



ideas and good practice examples from the Czech Republic and foreign countries, as well as the obstacles we face. Thank you very much again for the invitation and wish you an inspiring and enjoyable time.

Basic documents of the MoLSA CR in the field of social inclusion:

- / Social Inclusion Strategy 2014-2020
- / Social Inclusion Strategy 2021-2030 (in preparation)
- / Concept of prevention and solution of homelessness in the Czech Republic until 2020
- / Family policy concept
- / Concept of Social Housing in the Czech Republic 2015-2025
- / National Action Plan to promote active aging



Jan Vrbický

He studied social work and social policy at the University of Hradec Králové. Currently works at the Ministry of Labour and Social Affairs as deputy head of the Department of Social services, Social Work and Social Housing. In his focus he manages the issues of health care in social services, the protection of human rights and freedoms in social services and the quality of social services. He is also involved in the Reform of psychiatric care and as the representative of Ministry of labour and social affairs cooperates with Ministry of Health.

In the past, he worked as a social worker and senior worker in preventive social services and downstream programmes. He led the Community planning Working Group in Hradec Králové, where he served as head of Social Welfare benefits Department.

# Culture and Health

## Monica Corcoran

# OMC Presentation: Partner Centred Approach: Culture for Health & Wellbeing

### What we looked at

Health and wellbeing was considered by our OMC group to be one of the critical aspects of social inclusion to examine in our work programme, because we saw it as an integral factor in the creation of a socially inclusive society and, alongside areas such as education, one of the fundamental human rights in terms of equality and inclusion. We were keen to explore and understand better the impact of arts and culture on health and wellbeing and highlight useful and exemplary practice being carried out in Member States.

We also recognised the interconnected nature of different aspects of social exclusion, where issues like poverty, where you live and where you are from, could negatively affect the health or wellbeing of an individual or a community. When considering this theme then we felt the idea of partnership across a number of sectors was

critical to the success of policies and initiatives that sought real change, through utilising arts and culture, and we looked at successful models of the same.

### How we were informed

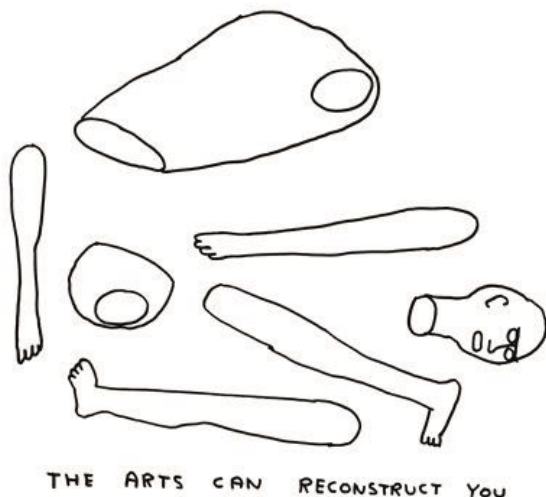
As well as sharing relevant practice from different Member States through the instruments of a policies' survey, case studies and group dialogue, some invited expert guest speakers provided substantial evidence to support the assertion that arts and cultural participation could have significant impact on health and wellbeing outcomes.

Dr Kat Taylor, a senior clinical psychologist in the UK's National Health Service's Children's Services presented on

her own applied research work<sup>24</sup> as well as the huge body of international research that has been conducted in this area – most notably from the Nordic states, the United Kingdom, the USA and Australia. One particularly interesting initiative she referenced was an All-Party Parliamentary Group Inquiry on Arts, Health and Wellbeing<sup>25</sup> in the United Kingdom, an extensive evidence gathering exercise, whose three top key messages were:

- / The arts can help keep us well, aid our recovery and support longer lives better lived.
- / The arts can help meet major challenges facing health and social care: ageing, long-term conditions, loneliness and mental health.
- / The arts can help save money in the health service and social care.

Professor Emer Smyth from the Economic and Social Research Institute in Ireland presented an analysis of cultural participation of children<sup>26</sup> from the Growing up in Ireland study, a large scale longitudinal research project that has looked at the development of children in Ireland from infancy through to late teenage years (there is an intention to continue this study into adulthood and with new cohorts). Cultural participation in this study was found to be associated with a range of positive outcomes for children both in terms of their cognitive development and their socio-emotional wellbeing. A recent further analysis of young people at 17 years in this study continues this trend, showing life-satisfaction and self-efficacy are greater among those who engage in structured cultural activities.



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<sup>24</sup> Taylor, Katherine (2018). *Art Thou Well? TOWARDS CREATIVE DEVOLUTION OF MENTAL HEALTH IN GREATER MANCHESTER*.

<sup>25</sup> All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report (2017) *Creative Health: The Arts for Health and Wellbeing*.

<sup>26</sup> Smyth, Emer (2016) *Arts and Cultural Participation amongst Children and Young People: Insights from the Growing Up in Ireland Study*. The Arts Council and ESRI.

## Findings

There has been a prevailing narrative around a deficit of evidence for the social impact of arts and culture – however we found this not to be the case in the area of arts, health and wellbeing, where there is in fact a significant international body of evidence and academic research.

We found that culture and the arts are increasingly recognised as a potent force in preventative healthcare, therapeutic alternatives and general wellbeing. We felt this was particularly pertinent, given the demographic realities of an ageing European population, which will ultimately require a greater demand for social support, healthcare and long-term care services.

Whilst we found it heartening to see that a number of Member States acknowledge the potential of culture as a significant contributor to societal wellbeing, there was less evidence of an integrated approach to Culture, Health and Social Inclusion in a policy-driven or policy embedded way. The Nordic states tended to show more visionary policy in this regard.

For example, the interconnectedness of public health issues with other societal factors, and the need to focus on preventative and community-based healthcare, is expressed through legislation, in Norway's Public Health

Act 2012, which advocates an intersectoral, cross-governmental approach to health promotion and healthcare issues, most particularly intersecting with welfare and social development services.

Finland has taken a step further in its efforts to anchor the arts and culture in the health and social care system. The arts and culture were a key project in its **Government Action Plan 2016-2018** with a specific action around extending the 'Percent for Art' model used in capital construction and applying it to the procurement of wellbeing services relevant to art and culture in the social and cultural sectors. Significant resources (EUR 2 million) were allocated to that action.

Additionally, their Government has invested in research and development in this area through funding Taikusydan a multi-sectoral coordination and communication centre for activities and research in the field of arts, culture and wellbeing in Finland, which aims to make arts and culture a permanent part of wellbeing services in the country.

## Practice

In the field of arts and culture for health and well-being there is a broad range of practices, e.g. the arts in a health-care environment, participatory arts programmes, arts on

prescription, art therapy and arts in medical education, all of which underscores the complexity of defining this area.

We found a fluid definition offered by the National Alliance for Art, Health and Wellbeing in the United Kingdom useful in describing the broad range and potential of practice in this area:

“There are many different ways in which this work is described (arts in health, arts for health, arts and health, etc.) but essentially they are all about the effect that active engagement can have on the health and wellbeing of individuals and communities.”

In the samples of projects and initiatives submitted by Member States, impactful practice was particularly noted in three areas:

- / Work with older people and those suffering with Alzheimer’s disease,
- / Work with people with mental health and long-term health issues,
- / Work with children in hospital settings.

I will look at the latter area of practice here on the basis of an interesting arts initiative in Ireland that receives state funding.



*Helium Two suitcases - Film project about living with chronic illness*

### **Case Study: Arts & Culture Work with Children in Hospitals**

**Helium Arts** is a dedicated arts organisation that works with children in hospitals and healthcare settings in Ireland. Focusing on transforming the healthcare experience of children and those who care for them through art, imagination and play, the organisation has inspired artists and healthcare professionals in terms of the impact their work has had on the lives and experiences of sick children.

Working with young people from early years through to young adulthood, the arts organisation has reached over 3000 sick children across Ireland since it was founded in 2009. They work collaboratively with children across art forms, using puppetry, visual arts, music, film-making, animation, and writing stories; always growing, learning and building on previous work and methodologies.

They are highly strategic in their work. In their current strategy they aim by 2021 to be working on an ongoing basis, with 2000 of the 12,000 children living with chronic illness in Ireland. Additionally, they have conducted research with third level institutions (Trinity College Dublin, University College Dublin) in order to deepen their understanding of the needs of the children they work with. An independent evaluation of Helium's work found that as a result of participating in their activities, young people:

- / were happier and less bored as a result of taking part,
- / became more confident,
- / became distracted from their illness.

Although starting out very small, Helium Arts has grown to become a key advocate and exemplar for developing a system of future healthcare which integrates arts practice to support children living with illness. It is interesting to note that in the redevelopment of a major national children's hospital in Ireland a dedicated arts development post was created from the outset and that person has been in place, even in advance of the building project commencing.

<http://helium.ie/>

### **Identified Success factors in Culture for Health & Wellbeing**

Notwithstanding the many instances of good practice in

this broad domain, work in this area is considered unsustainable if not underpinned by good working partnerships, a long-term commitment and the allocation of adequate resources. This OMC group believes there are significant opportunities for Member State governments to show vision and leadership in this regard, through the adoption of a transversal approach to culture, health, wellbeing and social cohesion, at governmental, ministry, institutional and services levels.

Creating and maintaining strategic long-term partnerships was considered by the OMC to be the most significant underpinning factor in ensuring successful outcomes for work in this area. Other success factors included:

- / Showing leadership and commitment – at government, ministry and institutional levels,
- / Ensuring inter-sectoral cooperation,
- / Having clearly defined initiatives with stakeholders' roles and involvement distinctly delineated,
- / The level of expertise and experience of those involved,
- / Having a strong research linkage with academia in terms of adding status and providing reliable evidence,
- / Giving sufficient time and space to evaluating the work and its impact.

## Recommendations

As well as the general recommendations of the OMC Group, which would have equal application in this arena as in all others, we made some specific recommendations in the area of Culture for Health and Wellbeing. As our work coincided with Dr Kat Taylor's report being published we thought it would be useful to also add some of the practical recommendations she made on the basis of her action research project in Manchester, as we believe they could be transferrable across Member States.

### Recommendations to policy-makers:

- / Adopt a transversal approach to culture, health, well-being and social cohesion/ foster trans-sectoral coordination at a national level with different government departments.
- / Invest dedicated resources in testing a cross-disciplinary/ cross-departmental approach to utilising the arts and culture in public health programmes.
- / Encourage/ incentivise investment from other sectors (philanthropic, private sector) in this area of practice.

### Recommendations to cultural institutions/organisations:

- / Cultural institutions should have plans to reach people outside their institutions, including those in

healthcare settings.

Some further recommendations from the recent study by Dr Kat Taylor<sup>27</sup>, who gave an expert presentation to the OMC group:

- / Make arts on prescription increasingly available.
- / Develop roles for individuals to take responsibility for increasing the recognition and use of the arts in health-care services.
- / Recommend a minimum weekly cultural engagement.
- / Increase everyday understanding around the impact of the arts.
- / Employ Artists in Residence to embed creative values into care settings.
- / Develop criteria about what good practice looks like.
- / Encourage researchers to join the international network of arts health researchers <https://www.artsheal-theocrn.com>.
- / Give arts organisations support to conduct high quality research; match to research departments.
- / Use available toolkits e.g. the Cultural First Aid Kit developed by the Whitworth Art Gallery.
- / Invest in high quality training across sectors.
- / Tackle stigma and promote more positive messages using the links between the arts and mental health.

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<sup>27</sup> <https://www.wcmt.org.uk/about-us/news-events/report-art-thou-well-global-insights-how-creativity-can-benefit-mental-health>



- / Increase patient safety by offering mental health arts interventions instead of medication.
- / Identify a forerunner for cultural shift; it could be music for dementia.



Monica Corcoran

Monica Corcoran is a Strategic Development Manager at the Arts Council of Ireland, having previously been the Head of Local Arts there for a period of six years. She has worked in arts management and development since graduating in 1990 from the University of London with a BA (Hons) in Drama & Theatre Studies. She was the first Arts Officer in Kildare County Council and was Arts Development Officer at the National Youth Council of Ireland, where she established the National Youth Arts Programme. She has also worked as a freelance arts development consultant, and has conducted research in the area of cultural policy. She has professional diplomas from University College Dublin in Local Arts Development and Official Statistics for Policy Evaluation. Recently she led out on the development of an Equality, Human Rights and Diversity Policy & Strategy for the Arts Council.

## Alena Štefllová

# Healthcare and culture – citizens responsibility for their own health

The relationship between health and culture can be viewed in several ways. Firstly, as a culture and attitude of looking after one's own health. Then also as a responsibility of health care professionals to cultivate the health of citizens / patients.

The World Health Organization (WHO) definition of health emphasizes that health is not just the absence of disease, but the overall state of physical, mental and social wellbeing.

In this sense, we can say that a cultural person is a person who cares about their health, that is, their physical, mental and social well-being.

In the Czech Republic, the population is still afflicted with a relatively high proportion of risk-taking behaviour with regard to health. At the same time, primary disease pre-

vention and the promotion of a healthy lifestyle, factors that have the greatest impact on the health of the population, are an undervalued component of health policy. Estimates suggest that reducing risky behaviour (tobacco and alcohol consumption, diet and obesity) to healthy levels in the Czech Republic could lead to an increase in life expectancy of nearly 3.5 years.

In the Czech Republic, economic benefits are not sufficiently used as an argument for setting effective measures. The Czech Republic has a death rate from preventable diseases (285 per 100 000 inhabitants) higher than the EU28 average (216 per 100 000 inhabitants)

Promoting a healthier lifestyle would not only improve health outcomes but also reduce health inequalities, as risk behaviour factors correlate with socio-economic characteristics.

## Recommendations for change

Changing people's personal approach to health:

- / Setting up tools to motivate the public and individuals to become more responsible for their health.
- / Active involvement of citizens.
- / Increasing health literacy and its monitoring, the role of communities / municipalities.
- / Setting up tools to motivate healthcare providers - in inpatient and outpatient settings.

## Health literacy is now seen as an important tool for change.

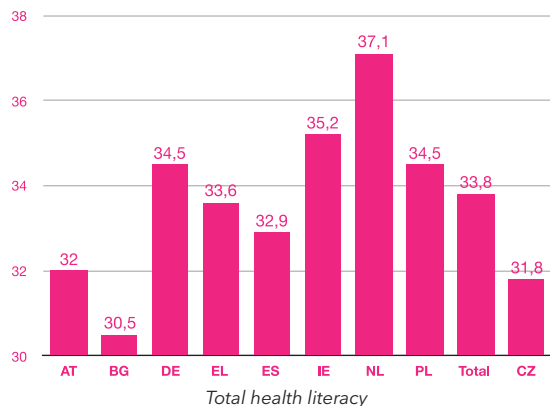
Health literacy refers to people's knowledge, motivation and competence to acquire, understand, evaluate and apply health-relevant information so that they are able to assess and make decisions in everyday life regarding health care, disease prevention and health promotion to maintain or improve quality of life throughout their life cycle. Thus, the key to health literacy is the ability to navigate a flood of often contradictory information, instructions and recommendations which the media pours out every day, and to assess the credibility of information sources and to make reasonable decisions.

We cannot be satisfied with the state of health literacy in the Czech Republic. We have data from international research conducted in several EU countries, including

the Czech Republic. The research was carried out at the beginning of this decade in eight countries and the Czech Republic joined the survey in 2015. Data from a representative survey of the Czech population shows us lagging behind the best countries of the European Union, such as the Netherlands, as well as the average of the countries monitored in the first survey. Almost 60% of the Czech population over 15 years of age show limited health literacy, which is in contrast with the data on the average of eight other EU countries, where this level is lower than 48%. The Czech Republic lags behind not only in terms of overall health literacy, but also in terms of individual components of health literacy, i.e. in the area of health care, disease prevention and, above all, in the sphere of health promotion. Particular concern arises with the dramatic decline in health literacy levels with age: this link is strongest in international comparisons.

The comprehensive health literacy model illustrated in the following table allowed for the assessment of health literacy in three areas: (a) health care, (b) disease prevention and (c) health promotion and in four stages: (α) ability to obtain information, (β) ability to understand information, (γ) ability to evaluate information and (δ) ability to apply the information obtained. The table was converted into scales and three sub-indicators of health literacy and one summary were obtained. The following

graph illustrates a comparison of the Czech Republic with eight other countries in terms of total health literacy on a scale of 0-50. The Czech Republic occupies the penultimate position, with only Bulgaria showing worse results.



Low levels of health literacy pose a major challenge. It has been shown that the level of health literacy significantly affects the costs of excessive and unjustified use of health-care. For example, the number of visits to GPs in the Czech Republic is one of the largest in the EU, many times over that of many other European countries.

The results of the research showed that the Austrian public has similar gaps in their health literacy to the Czech one. The Ministry of Health currently accentuates the topic of

health literacy in all strategic plans prepared by the Ministry. The National Health Information Portal of the Ministry of Health should play a crucial role in increasing the level of health literacy as a credible and guaranteed source of information for both the general and professional public. We do not have an information source of this type in the Czech Republic yet, but it is already being developed in cooperation with more advanced countries (Austria, Denmark, Australia).

### Health 2030 Strategic Framework

Health care is an integral part of basic strategic government documents. The preparation of the Strategic Framework for the Development of Health Care in the Czech Republic until 2030 (hereinafter referred to as the "Health 2030 Strategic Framework") thus seamlessly follows up on the Czech Republic 2030 Strategic Framework adopted by the Czech Government<sup>28</sup> which, in its decision, also set a basic overarching health target "Improvement in the health of all population groups".

The Health 2030 Strategic Framework is a conceptual umbrella document with an interdepartmental overlap that sets the direction for the development of health care for Czech citizens over the next decade.

<sup>28</sup> Government Resolution No. 292/2017 of 19 April 2017.

The Health 2030 Strategic Framework is also based on previously formulated strategic materials such as the National Health Protection and Promotion Strategy and Health Prevention "Health 2020" with relevant action plans; the National eHealth Strategy and Psychiatric Care Reform Strategy.

The Health 2030 Strategic Framework concentrates the specific objectives of the Czech Republic 2030 Strategic Framework into 3 strategic objectives:

- / 1) Improving the health of the population,
- / 2) Health system optimization,
- / 3) Supporting science and research.

And elaborates them into specific programme priorities proposed by the Ministry of Health for the period 2021-2027. (see the table on p. 68).

### **ESIF programme priorities proposed by the Ministry of Health for the period 2021-2027**

The set priorities are formulated on the basis of the analysis carried out and considering needs and weaknesses in the current provision of health services – including the challenge of changing the attitudes of the Czech population towards responsibility for their own health. The Health 2030 Strategic Framework is complemented by an extensive analytical study prepared by the Institute

of Health Information and Statistics of the Czech Republic (ÚZIS). The strategic document is followed up with implementation plans, which discuss the above priorities in more detail and also indicate procedures for their implementation – these are currently being developed. Following the internal and interdepartmental comments procedure, the Health 2030 Strategic Framework is being prepared for referral to the Government of the Czech Republic.

From the perspective of increasing citizens' responsibility for their own health, the specific objective of the MoH is to develop the implementation plan 1.2. and secondary disease prevention - Its objectives are focused on:

### **Strengthening health literacy and citizens' responsibility for their own health, health promotion and primary prevention**

- / 1.2.1. influencing behavioural health factors.
- / 1.2.2. preventing the emergence and spread of infectious diseases, including promoting vaccination and reducing antimicrobial resistance.
- / 1.2.3. strengthening health in the area of environmental risks.
- / 1.2.4. reducing health inequalities, health promotion programmes focusing on determinants of health and healthy lifestyles at regional, municipal and community levels.
- / 1.2.5. Creation of a National Programme to increase the level of health literacy.

## ESIF programme priorities proposed by the Ministry of Health for the period 2021-2027

| ESIF program priorities proposed by the Ministry of Health for the period 2021-2027                                      | Possible related investment and non-investment priorities  |
|--|--|
| Primary care reform  | Urgent admissions and their connection to other segments of acute care (Traumacentres etc.)<br><br>Combined practice                                   |
| Integration of health and social care<br>(continuing the reform of psychiatric care, care for the aging and handicapped) | Deinstitutionalization and destigmatization in the area of mental health<br><br>Provision and infrastructure of health and social care                 |
| Personnel stabilization of the Health sector   | Strengthening systemic and educational tools for sustainable development of health care  |
| Science and research   | Innovative preventive, predictive, diagnostic and therapeutic procedures;<br><br>Translational Medicine; continuous improvement of the quality of care |
| Preventing and increasing health literacy, increasing citizens' motivation to their own health                           | Support of prevention centres, implementation of health literacy programmes  |
| Digitization of health care  | Use of digital health care tools to increase the effectiveness of the health care system and communication with the public<br><br>Distance medicine    |
| Optimization and sustainability of the fee system in healthcare  |  |

- / Strengthening the role of care providers and strengthening health partnerships in primary prevention.
- / 1.2.6. The building and development of prevention centres in health care facilities.
- / 1.2.7. Setting up a National Health Information Portal.

### Secondary prevention and screening programmes

What motivation for a healthy lifestyle works best?

- / Health is a condition or determinant of economic and social development.
- / The prosperity of the state depends on the health of its society, it works similarly at the regional or city level and goes as far as the family – in order for a parent to support the family he / she must be healthy
- / We are not yet able to invest in our own health, we must learn personal responsibility.
- / Health care is limited in what it can do without cooperation from the citizen, they should not be just a passive partner in this.
- / What we need to raise is health literacy. People must listen, be trained by experts, and seek information from proven sources.
- / A Health Portal of the Ministry of Health with information that is available, comprehensible, verified and guaranteed is being prepared.
- / It is also necessary to motivate children from an early age – the role of family and school is to teach children

how to take care of their body and to develop proper eating and movement habits.

### Health care and culture

A cultural person is a person who cares about his / her health, that is, his / her physical, mental and social well-being – and therefore is not only a consumer of culture.



Alena Šteflová

Deputy Minister of Health of the Czech Republic.

Medical practitioner, since 2003-2017 active as Director of the WHO National office in the Czech Republic. Graduated from the 3rd Faculty of Medicine at Charles University in Preventative Medicine. Also gained experience as an external lecturer at the Institute of Preventive Medicine; Assistant to the Institute of Public Health and Medical Law at the 1st Faculty of Medicine of Charles University, where she is also active at the Institute of General Medicine. In 2012 she obtained her Master of Public Health degree from the Slovak Medical University. In 2013 she became an honorary member of the Society of General Medicine for her contribution to the development of primary care in the Czech Republic. In 2015 she was elected to the Committee of the Board of the Czech Medical Association of J. E. Purkyně (ČLS JEP) and in 2017 was granted honorary membership thereof. She is a co-founder of the Institute for Health Literacy. She was responsible for coordinating the preparation and formulation of the National Health Programme and its medium and long-term strategy. Since 2014, as the World Health Organization representative in the Czech Republic she has participated in formulating the Health 2020 - National Strategy for Health Protection and Promotion and Disease Prevention, including related action plans. She draws on experience from research stays in Europe and the United States (University of Iowa) and is the author and co-author of a number of articles focusing mainly on prevention, health promotion, public health and the WHO policy and strategy and their implementation in the Czech Republic.





# Culture and Education

## Deborah Hustic

# OMC Expert Working Group on Fostering the Contribution of Culture to Social Inclusion: education – inclusion – culture

I worked in the Ministry of Culture of the Republic of Croatia and during that period of time I was its representative in the OMC group on Social inclusion. I co-worked on writing the chapter on education and social inclusion for the OMC reader. When writing that chapter, the idea was to connect the arts, culture and inclusion under one umbrella. When we are dealing with the terms of education in a cultural context, we have to look at the plethora of diverse definitions on creativity that we have. It is not an easy decision and there are many of them.

We decided to underline the definition of creativity by Dr. E. Paul Torrance, who says that creativity is “a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying

the difficulty; searching for solutions, making guesses or coming to decisions and communicating the results.”<sup>29</sup>

The reason why we decided to stick with his definition is that Dr. Torrance points out the importance of social aspects in his definition. It also includes the moment of becoming sensitive to problems. Sensitive, that is, to the problems of others as well as to problems of our own. What psychology calls compassion and self-compassion, whilst in the culture sector we have the term empathy. During the integration processes the targeted individuals are still at the margins of society, whilst during the inclusion processes they become more merged with society. They have to be more connected with the mainstream of society.

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<sup>29</sup> Torrance, E. Paul. *Scientific Views of Creativity and Factors Affecting Its Growth*.  
See [https://www.cc.gatech.edu/classes/AY2013/cs7601\\_spring/papers/Torrance-Viewsofcreativity.pdf](https://www.cc.gatech.edu/classes/AY2013/cs7601_spring/papers/Torrance-Viewsofcreativity.pdf)

In our work we took a view on all approaches to education:

- / Formal, non-formal, informal

The cultural sector has the biggest impact through non-formal education because it is more captivating for the younger generation. It is better if we stop waiting for the younger generation to gain interest and start visiting institutions with creative content. Or even better, how we can come to them and make better programs.

Of course, we also have to take into consideration lifelong learning processes. Our learning never stops, and this tool can be very helpful for the processes of continuous education in the context of social inclusion and cohesion.

There is also the impact of developing new competences through education.

The 8 key competences are as follows:

- / 1. Communicating in a mother tongue: ability to express and interpret concepts, thoughts, feelings, facts and opinions both orally and in writing.
- / 2. Communicating in a foreign language: as above, but including mediation skills (i.e. summarizing, paraphrasing, interpreting or translating) and intercultural understanding.
- / 3. Mathematical, scientific and technological compet-

ence: sound mastery of numeracy, an understanding of the natural world and an ability to apply knowledge and technology to perceived human needs (such as medicine, transport or communication).

- / 4. Digital competence: confident and critical usage of information and communications technology for work, leisure and communication.
- / 5. Learning to learn: The ability to effectively manage one's own learning, either individually or in groups.
- / 6. Social and civic competences: The ability to participate effectively and constructively in one's social and working life and to engage in active and democratic participation, especially in increasingly diverse societies.
- / 7. A sense of initiative and entrepreneurship: The ability to turn ideas into actions through creativity, innovation and risk-taking as well as the ability to plan and manage projects.
- / 8. Cultural awareness and expression: The ability to appreciate the creative importance of ideas, experiences and emotions in a range of media such as music, literature and visual and performing arts.

All of these aspects may be interlinked.

What our group has realized in following the MS examples of practices is that there are some issues to be solved.

## TO BE SOLVED:

- / In the educational field (especially school curricula), arts and cultural subjects are reduced in some nursery schools
- / Lack of trained staff (experts, facilitators, educators) for the implementation of the programs in an educational context, and furthermore, a lack of skilled educational experts within the community

## Non-formal education

If we want to make a change or an impact, there is a need to strengthen non-formal education. This is where we should be looking because it has one of the biggest impacts on all members of society. The cultural sector in countries where ministries of culture, education and science are not merged together in one institution has to use the potentials of non-formal artists and creative education to increase the percentage of social inclusion and cohesion in their respective societies.

## Informal education

Informal education exerts, we can all agree, one of the biggest influences on the lives of our citizens. These are all everyday experiences which are essential for cohesive processes. Children are much more tolerant and open to diversity, it is the moment when grown-ups come into the process that sometimes brings all the prejudices from the 'real world'.

Let's open societies to a better understanding of the power informal learning has on young citizens.

Factors we have to take into consideration in these processes are illustrated very well here in the infographics: Physical/Mental Ability, Opinion, Gender, Age, Class, Sex, Sexual orientation, Image, Religion, Ethnicity and Race.

As you can see, everything is connected and interlinked, there is no disconnected area in the system of analyzing the impact of a lack of the social inclusion

Connected ecosystems nowadays include inclusion, diversity, equity, access and social justice. All of these terms are huge pillars on their own with complexities within their systems.

In our work we also refer to the four pillars of education by UNESCO. Education throughout life is based on four pillars: learning to know, learning to do, learning to live together and learning to be.

- / **Learning to know**, by combining a sufficiently broad general knowledge with the opportunity to work in depth on a small number of subjects. This also means learning to learn, so as to benefit from the opportunities education provides throughout life.
- / **Learning to do**, in order to acquire not only an occu-

pational skill but also, more broadly, the competence to deal with many situations and work in teams. It also means learning to do in the context of young peoples' various social and work experiences which may be informal, as a result of the local or national context, or formal, involving courses alternating study and work.

/ **Learning to live together**, by developing an understanding of other people and an appreciation of interdependence - carrying out joint projects and learning to manage conflicts in a spirit of respect for the values of pluralism, mutual understanding and peace.

/ **Learning to be**, so as to better develop one's personality and be able to act with ever greater autonomy, judgement and personal responsibility. In that connection, education must not disregard any aspect of a person's potential: memory, reasoning, aesthetic sense, physical capacities and communication skills.

The special emphasis in our work was the third pillar - Learning to live together

What our group has realized during this work is that there is throughout Europe a lack of scientific research into the areas that could illuminate why inclusion processes take time and what directions should be taken in order to develop successful and continuous inclusion projects.

## **RESEARCH**

/ Access to arts and cultural education supports the desirability of creating alliances between the cultural and educational sectors in order to reduce inequality and create more cohesive societies.

Preschool = Kindergarten, Nursery Education

As the recent action plans and directives within the European Commission have proven to us, starting the education processes on inclusion and cohesion after the age of six might be a bit late.

There is a strong need to start educating children to be future active citizens during the preschool period in kindergartens and nursery period education.

## **Take note!**

/ Art and culture help us to learn to think, live together and transform.

/ The awareness of the professionals involved in education is a key point.

There are three examples of good practice which we have emphasized in our chapter on education: the first of them, the project Bookstart, is aimed at children up to three years old and their parents. The goal is to stimulate

the youngest children's language development and interest in reading. The strength of this project is that it is in cooperation with a Child Care center, preschools and the Libraries.

### Cultural Bazaar (Slovenia)

This cultural-artistic fair welcomes children, youth and adults – everyone who is interested in Slovenian culture and wants to know something more about its creation and to meet the artists, cultural professionals and educators involved. The format of the fair works perfectly because visitors have a choice of which program they want for their institutions: theatre plays, workshops and all sorts of practical work.

### LATRA: Fieldmakers

LATRA is an innovation studio specializing in circular design and environmental engineering for the humanitarian sector. In response to the European refugee crisis, LATRA established a makerspace in a refugee Camp in Lesbos-Greece, where it implements innovation-led, open-source projects directly in the field, and advocates for the equitable development of refugees through makerspace education. LATRA has projects in South Africa, UK, Sweden and Greece, and is a member of the global UNICEF Design Pool.

Thanks to everyone and especially to my colleagues in the OMC groups. As a result of our group, two new groups have been founded for the next three years: Social Cohesion and Gender Equality.



Deborah Husic

Media artist, project manager and curator is as leader of Radiona.org / Zagreb Makerspace. She is into hybrid arts, creativity, social innovation and educational development via workshops supporting the STEAM concept. She has taken part in many international festivals, exhibitions, museum projects and conferences in the domain of intermedia arts, innovation and maker culture. Regularly runs workshops concerned with creative electronics, eTextile and design thinking for children, youth and adults. Deborah Husic was a civil servant for 14 years in the Ministry of Culture of the Republic Croatia professionally focused on cultural policy, digital culture, international relations and EU affairs, including the participation through four OMC groups (creative education, intercultural dialogue, migration crisis, social inclusion).

Web: [bodypixelstudio.com](http://bodypixelstudio.com) // [textiletronics.org](http://textiletronics.org) // [radiona.org](http://radiona.org) // [body-pixel.com](http://body-pixel.com)

## Barbora Šobánková

# Art education in the Czech Republic

Art is generally understood as an important part of human life. Research has shown that music is perceived as early as during the prenatal period. As a child enters school, the arts are developed along with psychological and social development. At a younger school age, many psychosomatic and physiological changes take place, which in turn affect the course of human life. It is a period when creativity, fantasy and imagination are dominant in children's expression. Another stage of development, the period of pubescence (adolescence), is characterized by sudden uneven physical and mental changes, which also affects social ties and mental activity. These changes are manifested in the mental life of an adolescent through artistic perception, interests and attitudes. Perception in the previous period is often undivided and diffuse, while during adolescence there is a more subtle differentiation and more penetrating analysis.<sup>30</sup> The period when the child undergoes compulsory edu-

cation is therefore very dynamic and at the same time very important for shaping the overall mature human personality. According to Zdeněk Helus, who focused on the child with respect to personality concept, the view of a child as a personality must necessarily be a developmental view, which focuses on the origin of what the personality is defined by. "A child is a personality in the dynamics of its constitution, creation."<sup>31</sup> He draws attention to the positive qualities of childhood, which he sees as a special value of all human life. This is not a deficiency, but rather a specific developmental machinery. It is therefore necessary to lead the child to develop his or her personality qualities and also to focus on the specific qualities of the child's personality. Helus points out that what is receding, corrected or repressed during childhood is an important internal prerequisite for the child's personal developmental orientation. He emphasizes the importance of art in the development



of each individual's personality at the beginning of their development. According to him, a child needs profound and convincing experiences of five types: experiences of goodness, experiences of beauty, experiences of truth, experiences of order and experiences of meeting between humans. He believes that art has an exceptional ability to awaken and restore susceptibility to these experiences.

Axiological aspects often classify art as a means of relaxation, but this is only an elementary criterion. Art in general is important both for the development of the individual nowadays as well as for the development of mankind from a historical perspective. It can speak a language that is more understandable to children than ordinary words, bring joy and can respond to our emotions in a specific way.

Important Czech teachers František Sedlák and Hana Váňová<sup>32</sup> deal with the concept of aesthetic feelings. They state that aesthetic feelings always have something transforming in them. Through them, an individual's relationship to reality can be rebuilt. They do not view them as isolated and subjective contents of consciousness. They perceive them as an integral part of the cognitive

activity and life attitudes of humans. They consider artistic feelings to be very deep and dynamic. They also explain that the generalization results in "emotions of reason" that are part of the cognitive and evaluation process.

General education therefore necessarily includes subjects focused on art education. Teacher and former Minister of Education Petr Piřha states on the topic of inclusion of art subjects in general education: "Art subjects play a special role in terms of personal growth. They have always had it, but today, as the number of psychologically unbalanced children increases, their importance is increasing. ... Art subjects are frequently, and sometimes the only, subjects in which children express themselves openly about themselves and their surroundings. ... The most important benefit, however, is the aforementioned dimension of beauty- the ability to perceive, seek and create beauty."<sup>33</sup>

The Czech curriculum for primary education clearly defines the importance of education in the field of culture, for example, it determines and guarantees the teaching of art subjects that bring pupils knowledge, skills and values that they would not otherwise be familiar with.

The Czech Republic does not reduce the number of hours allocated to individual art subjects, as is the case in neighbouring countries. It is aware of the importance of the values that have made up our culture for centuries and tries to pass them on to the young generation, for example, through art subjects. Art and music education have traditionally been included in general education. Their content is determined by the Framework Educational Programme for a given age group.<sup>34</sup> The content of the Framework Educational Programme for Elementary Education (RVP ZV) determines the framework of the content of compulsory education of children of 6–15 years of age. The RVP ZV works with the concept of key competences, which it describes as “the sum of knowledge, abilities, attitudes and values important for the personal development and application of each member of society”.<sup>35</sup> Music education and art education are part of the educational area of Art and Culture specified by the RVP ZV. This educational area can be expanded to include a complementary educational field, Drama in Education, which can be implemented at the school educational program level in the form of a separate subject, project, course, etc. The aims of this area focus on the value of art as such, for example ... “To understand art and culture in their interdependence as an integral part

of human existence, to learn through their own creations based on subjectively unique perceptions, feelings, experiences and ideas, to develop creative potential, to cultivate manifestations and needs, and to create a hierarchy of values.”<sup>36</sup> The whole area has a common weekly hour allocation, which is further divided by each school between the subjects of music and art, or drama in education, at their discretion. Other complementary fields, which belong to art subjects, also include Film and Audio-visual Education and Dance and Movement Education. Schools in the Czech Republic generally adhere to the model of teaching music lessons 1 hour a week and art lessons 1-2 hours a week in each grade (grades 1 to 9). On the basis of the RVP ZV, the school prepares its own curriculum, in which it must comply with the objectives and requirements stated in the state curriculum. One of the goals in this educational area is also that education in these subjects should lead the pupil to co-create a friendly and stimulating atmosphere for the creation, understanding and knowledge of artistic values in a broader social and cultural context, to a tolerant attitude towards the diverse cultural values of the present and the past and towards the cultural expression and needs of diverse groups, nations and nationalities.

Art education has a long tradition in the Czech lands. Its structure, wide network, coherence and state support for arts education are unprecedented in Europe and worldwide. The Czech Republic has always supported education in the field of art and culture, as evidenced by a wide and unique network of recreational art schools (ZUŠ), which are dedicated to the development of talented pupils and students. The Framework Educational Programme for Basic Art Education (FEP ZUV)<sup>37</sup> was prepared for these schools and became law on 1st September 2010 with schools being obliged to comply with it by 1st September 2012 at the latest. This was also supported by a separate decree no. 71/2005 Coll., on Basic Art Education, which was amended this year (2019) in line with the RVP ZUV.

The purpose of basic art education is mainly to provide the basics of education in the arts – music, dance, art and literary and drama. It does not provide a level of education, but the basics of education in the arts, and is divided into preparatory classes, levels 1 and 2, a study programme with an extended number of lessons and a study programme for adults. The preparatory programme involves learning, verifying and developing pupils' prerequisites and their interest in artistic education. Pupils are led to elementary habits and skills that are im-

portant for their further artistic development. Education at the first level of basic studies lasts seven years and is focused on developing pupils' individual dispositions. Progressive education prepares pupils primarily for non-professional artistic activities, but also for education at secondary schools of art or pedagogy and at conservatories. Education at the second basic level lasts four years and emphasizes the practical application of acquired skills and deeper development of pupils' interests. It enables their personal growth within the framework of active artistic activity and inspires them to further study. A programme with an extended number of lessons provides high-performing pupils with more extensive, deeper and more content-intensive studies, to prepare them for study at secondary schools, colleges and universities with an artistic or pedagogical focus, and for possible career choices. The adult learning programme enables those interested in this type of study to further develop their artistic fields in a methodically sound environment in accordance with the concept of lifelong learning. The RVP ZUV also contains the concepts, principles and conditions for education of pupils with special educational needs.

The objectives and contents of education at both levels are interconnected and form the basis for the devel-

opment of key competences as well as for successful entry into further art education in secondary schools of arts and conservatories, or for study at universities with an artistic or pedagogical focus.

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Barbora Šobáňová

Ministerial Advisor in the Department for Basic and Foundation Artistic Education of the Ministry of Education, Youth and Sports. Previously worked as an elementary school teacher, a lecturer at the Charles University Pedagogical Faculty, and as the Lead Methodologist for Education in the National Institute for Further Education.

### 3) Examples of best practice

# Culture and public sector

## Květuše Sokolová

# Culture development programme of the City of Pilsen for 2020-2030

Since the adoption of its first cultural strategy in 2001, the City of Pilsen has been systematically supporting diverse cultural activities and creative partnerships in and around the city. Pilsen, once considered a purely industrial city, is currently perceived as a cultural metropolis. The project 'Pilsen - European Capital of Culture 2015' has also contributed to this transformation, which has brought the emergence of new cultural entities and projects and the integration of a number of local cultural actors.

In Pilsen, there is a unique tradition of systematic subsidy support for culture in the city that has been going on for more than 21 years. The cultural grants system – from one-year to several-year subsidies – facilitates the promotion of cultural diversity in the city, including support for creative partnership projects with other sectors (eg. music

and dance evenings for the disabled, cultural projects for the deaf or blind, and for autistic children) social theatre,...) and events for minorities (Arafest, Babylon on a Plate (Living Street), Arabfest, My Life With..., Miro suno etc.).

There are many examples of cooperation between cultural institutions, the non-profit sector and the field of education. For example, a very successful project for young audiences is the **Magic Flute for Children** project, prepared and presented by the J.K. Tyl Theatre in Pilsen in cooperation with the Pilsen 1 district. The three-year educational cycle aimed at nurturing a young audience first began with the special programme Finding Papageno, where the youngest children visited the historical building of the Great Theatre accompanied by opera members, got dressed up and then learned to recog-

nize different opera voices and bow to the audience. In the second phase of the project, *We Play with the Magic Flute*, the actors visited the kindergarten children in return, with an interactive programme. The last part of the cycle was a visit to a real performance, *Papageno in the Magical Forest*, at the New Theater Small Stage. More than 500 children participated in the project and the theatre is now preparing a continuation.

An interesting partnership was also established within the local council, between the Department of Culture and the Department of Social Services of the City of Pilsen, through which it seeks to organize regular free dance evenings for senior citizens along with an accompanying programme. The reason for the initiative of the Department of Social Services was because a great demand for dance activities of this type arose among the seniors and while at that time none of the existing cultural organisations offered a series of themed dance evenings for the elderly. Another interesting service offered by the Social Services Department is *Senior Express* - a special taxi service that has been operating since 2014 transporting seniors and disabled people to cultural events for a token price.

With regard to the above-mentioned financial support for the cultural sector in Pilsen, I could mention



a number of creative partnership projects among supported entities, but I would like to present here two examples of my own - one successful project and one that has been discontinued, ie. examples of activities of the cultural department.

One example of the good practice of bringing together public administration (culture department), cultural and educational organizations (established and founded municipal and regional organizations), the non-profit sector, local artists and civil society, is the **Vendelín Parade**, which marks the opening of the cultural season in Pilsen. For the past six years, it has been organised by the Department for Culture of the City of Pilsen in cooperation with the J.K. Tyl Theater.





Hundreds of artists and citizens pass through the centre of the town in a procession named after a prominent theatre figure and director of the local theatre, Vendelín Budil (1847-1928). This is followed by a programme on the square in the city centre, where activities from the local cultural scene are presented on a stage, as well as other presentations of individual entities, workshops, art workshops, puppet exhibitions, animation lessons, small performances, etc. all around the square. The project, which is based on voluntary and free participation by the organisations, has already become a regular date in most groups' calendars and each year they prepare their programme for the event and count on meeting in the central square with other colleagues on the first Wednesday in September.

The city management regularly participates in the event, which heralds the opening of the new cultural season to-



gether with Vendelín (always impersonated by an actor from a local theatre). The project is financially supported by the Department of Culture of the City of Pilsen and the J. K. Tyl Theatre. Joint meetings of all stakeholders are held from the spring and a specific programme is prepared. Communication with the public takes place not only on the websites of the city and participating cultural institutions but also in the press and on social networks, and even the regional network, TV ZAK provides regular news about the event. The whole project is evaluated after the event including suggestions from the general public, and the Department of Culture is constantly working to improve the whole project.

In conclusion, I would also like to mention one completed project, Our Culture-Your Culture, which was implemented and financially supported by the Department

of Culture, Pilsen in cooperation with the Centre for the Integration of Foreigners in Pilsen, in 2011-2013, in response to the increasing number of foreign residents and foreign artists in the city and their desire to present their own art and that of their countries to the general public. The project began as early as 2010 with discussions with migrants, in particular the Women's Migrant Club, who were the main initiator, and continued with a few small events until the emergence of a day-long event, Our Culture – Your Culture, which consisted of an expert morning section followed by a rich programme (concerts, exhibitions, workshops, gastronomy, film screenings, including a film about foreign artists liv-

ing in Pilsen) for the general public and the main national minorities represented in Pilsen. Unfortunately, due to waning interest in further cooperation and the considerable degree of isolation of some groups of foreigners, this project, although well attended by the Pilsen public, was terminated. The Department of Culture continues to cooperate with some of our artists from this event, for example, the Pilsen Ukrainian Music Trio was involved in the above-mentioned Vendelín Procession.

*The photos: Pavel Křivánek, J. K. Tyl Theatre*



Květuše Sokolová

Graduated in the field of Culturology and Slavic Studies at the Charles University Faculty of Arts and one a year-long study of South Slavic cultures for foreigners at the University of Zagreb Faculty of Arts. She has many years of experience in private-sector culture (management, production and marketing of major festivals, cultural and social events), in a music publishing house, in the non-profit sector and in tourism. Since 2002 she has been working at the Department of Culture of the municipality of Plzeň, since September 2012 as head of the Department of Culture. She sits on expert committees and juries.

## Romana Habartová

# Culture Connects... in the Zlín Region too

Culture is part of society and we must always remember the importance of culture in the context of the overall existence of society. Culture surrounds us constantly and everywhere.

Culture has a unique feature. Compared to other ministries, it can return us to the past as well as heralding the future.

Culture overlaps into many other areas.

- / It is close to education because it also educates, nurtures, inspires and encourages...
- / It touches on the social field, for example, by cultivating interpersonal relationships and bringing people closer together.
- / It serves as a tool for social integration and territorial cohesion...
- / The impact of culture on transport is clear in relation to the improvement of infrastructure in relation to a particular landmark.

- / The economic impact of tourism is clear.
- / In health care, ethics among physicians or the relationship between doctor and patient plays an important role.
- / It is unnecessary to analyse the beneficial and healing impact of culture on the spiritual realm and the human psyche. Perhaps we all feel it as natural and given.

The Zlín Region has long striven to be an open, helpful and comprehensible regional authority. All these criteria are perceived as important in all areas of public administration, but naturally in the field of culture the most.

The Zlín Region, therefore, seeks to provide direct assistance and open cooperation both in the field of contemporary culture, traditions and crafts, and also in the renovation of heritage. In my paper, I would like to briefly present the cultural potential of our region and selected achievements and activities in this area.

### Culture and public administration

Activities supporting culture take place on two basic levels in public administration. The first of these is through its role in 'independent competence', where the region is the **founder of public commemorative institutions** (funded organisations in the field of culture – museums, galleries, libraries, observatories). This area includes scientific, professional, popularization and programme issues that are directly related to culture or working with art and library collections, but it also consists of operational matters, which are a prerequisite for the development of cultural activities in organizations. The Zlín Region has independent responsibility for the Philharmonic as an o.p.s.

There are several grant titles through which the Zlín Region supports contemporary living culture in the region within the scope of its independent powers (local culture – community and club activities, but also large film festivals, theatres, UNESCO phenomena, etc.) and grants support for cultural monuments and monuments of local importance.

The Zlín Region, in cooperation with municipalities and parishes, opened the gates of churches to the public in the Open Gates project, where it provides employment opportunities to socially disadvantaged groups of the population.

The second level of work in the culture sector consists of delegated powers – working with the Administrative Code and the Act governing State Heritage Protection. The Zlín Region represents an important set of urban, architectural, cultural, historical, artistic and aesthetic values in its conservation fund, whose importance and need for protection are recognised through the existence of conservation areas, heritage zones, protection zones, UNESCO cultural and natural heritage as well as the continuous social interest in preserving these values.

### Open Gates

This project has been running since 2008 and is based on cooperation between towns, municipalities, parishes, the Evangelical Church, the Archbishopric of Olomouc, and the Zlín Region.

It has become a natural part of tourism in the Zlín region.

The **Open Gates** project presents sacral monuments of all levels, recognizing the value of their historical, spiritual, architectural and artistic aspects.

Guides provide free tours of churches from May to the end of September, in accordance with a programme set by the parish.

Guides are recruited from socially disadvantaged

| year | number of churches involved | number of visitors | number of guides |
|------|-----------------------------|--------------------|------------------|
| 2009 | 9                           | 40 000 (est.)      | not recorded     |
| 2010 | 18                          | 76 000 ( est.)     | 102              |
| 2011 | 21                          | 92 243             | 145              |
| 2012 | 20                          | 80 859             | not recorded     |
| 2013 | 22                          | 119 446            | 126              |
| 2014 | 25                          | 133 163            | 144              |
| 2015 | 26                          | 140 676            | 154              |
| 2016 | 28                          | 240 647            | 166              |
| 2017 | 29                          | 217 213            | 161              |
| 2018 | 28                          | 211 000            | 162              |

groups – seniors, mothers on maternity leave, handicapped persons etc.

The Open Gates programme was approved in 2019 for a three-year period, 2019-2021

**Guided tours are held from 1st May to 30th September.**

Financial allocation in 2019: 450 000 CZK

Financial allocation in 2019: 450 000 CZK

Financial allocation in 2019: 450 000 CZK

Total allocation for the programme: 1 350 000 CZK

## Appreciation and Acknowledgements awarded by the Zlín Region (ZR)

PRO AMICIS MUSAE Award / ZR Library and ZR Librarian Award / ZR Master of Traditional Handicraft Title / Folk Building of the Year in the Zlín Region Acknowledgment

All these projects contribute to the presentation of different cultural areas. They create space for reflection, motivation, inspiration, fruitful discussion and follow-up. The most important thing is that in today's information-congested world, these traditional values are given their space and often a new dimension: crafts appeal to new people, eager to learn and follow; a dilapidated heritage site was given a new look and practical use (associations, local museums, seniors...).

## PRO AMICIS MUSAE "The Friends of the Muses"

- / Awards presented to notable figures from various professional fields who make an extraordinary contribution through their hobbies to the development of the culture of our region
- / The award includes a handover of an artistic symbol, an honourable mention and a financial award of CZK 50 000.

## AWARDS FOR THE BEST LIBRARIES AND LIBRARIANS IN THE ZLÍN REGION

- / Awards for the work of public libraries in the Zlín Region, their contribution to the development of public

library and information services and their extraordinary achievements.

- / An award for long-term or outstanding work of librarians and their extraordinary or exceptional activities in the field of librarianship, their contribution and above-standard activities related to the management and modernization of the libraries.

## **MASTER OF TRADITIONAL HANDICRAFT IN THE ZLÍN REGION**

- / The title is awarded to artisans active in keeping alive traditional handicraft sectors.
- / Since 2012 this title has been awarded annually to a maximum of 3 persons resident in the Zlín Region who have perfectly mastered the skills, procedures and technologies of a traditional handicraft and who pass on their knowledge to future generations and present their products to the public.

## **FOLK BUILDING OF THE YEAR**

- / This acknowledgement is awarded for exemplary restoration of folk architecture in the Zlín Region as a significant contribution to the preservation of our cultural heritage. The aim is to support owners willing to contribute to the preservation and use of folk architecture in the region.

## **Educational activities - cooperation with schools, senior citizen facilities**

Lecture programmes for primary and secondary schools:

- / Thematic sections presenting the basic principles of monument care.
- / Basic categorization of monuments, ways of protecting them, examples of the monument values of a particular region.
- / People gain knowledge about their environment that helps them to give them a new perspective on the environment in which they live.
- / Awareness of local specifics and values.
- / Strengthening local patriotism.
- / Building regional and national pride.
- / Shared responsibility.

Within the framework of programmes for lifelong learning we organise lectures for senior citizens on monument care:

- / we present the basic principles of monument preservation and important as well as unknown monuments of the region, including their "stories".

Those who are interested can learn about the results of historical building surveys, including archive and narrative sources. The added value of these meetings includes feedback and discussion. In many cases, these

results have added to our knowledge of the history of a place, heritage or important figure.

Educational activities – cooperation with municipalities, schools, senior citizen facilities and the general public

Lecture programmes for all types of schools (nursery schools, primary schools, secondary schools, senior education programmes, special schools, libraries, senior citizen facilities, general public), e.g.:

- / Local (village) museums and their importance
- / Traditional folk costumes and the importance of maintaining and highlighting one's identity and local, regional and national pride.

### SUBSIDY POLICY

The Zlín Region has its **Zlín Regional Fund** – through the **CULTURE** section it has supported the civil society operating both in the Zlín Region and beyond since its establishment.

- / KUL01 – Cultural activities and events support programme.
- / KUL03 – Programme supporting the renovation and restoration of cultural monuments and monuments of local importance.
- / Programme for audio-visual works.

### Zlín Regional Fund

#### Cultural activities and events support programme

| Year  | CZK allocated<br>(thousands) | Number of<br>requests | Amount<br>requested<br>(thousands) | Amounts<br>approved<br>(thousands) |
|-------|------------------------------|-----------------------|------------------------------------|------------------------------------|
| 2001  | 400                          | 23                    | 161                                | 94                                 |
| 2002  | 1.000                        | 15                    | 5.421                              | 1.306                              |
| 2003  | 2.000                        | 187                   | 8.705                              | 2.178                              |
| 2004  | 3.000                        | 202                   | 9.431                              | 3.216                              |
| 2005  | 3.200                        | 257                   | 11.453                             | 3.448                              |
| 2006  | 3.200                        | 262                   | 12.066                             | 3.299                              |
| 2007  | 3.988                        | 281                   | 12.328                             | 4.090                              |
| 2008  | 4.000                        | 315                   | 17.276                             | 4.144                              |
| 2009  | 4.000                        | 278                   | 14.666                             | 4.335                              |
| 2010  | 2.500                        | 248                   | 12.034                             | 2.681                              |
| 2011  | 1.650                        | 271                   | 12.061                             | 1.846                              |
| 2012  | 1.650                        | 187                   | 8.791                              | 1.155                              |
| 2013  | 2.000                        | 241                   | 9.300                              | 2.043                              |
| 2014  | 2.000                        | 227                   | 8.093                              | 2.032                              |
| 2015  | 3.000                        | 211                   | 9.700                              | 3.0                                |
| 2016  | 3.500                        | 210                   | 9.080                              | 3.530                              |
| 2017  | 3.200                        | 186                   | 10.360                             | 3.200                              |
| 2018  | 5.000                        | 160                   | 12.500                             | 5.000                              |
| 2019  | 5.000                        | 166                   | 7.960                              | 5.000                              |
| total | 54.288                       | 3.937                 | 191.386.000                        | 52.600                             |

#### Examples of good practice in supporting regional events:

- / The United Organisation of the Blind and Visually Impaired of the Czech Republic – Blind Artists Days in Moravia, in the Zlín Region.
- / Hope – A Week with Hope.
- / Friends in Uherský Brod – FAJR – A Festival of Fire and Sword (benefit event).
- / Advisory Centre for the Hearing Impaired in Kroměříž
- / An evening of entertainment – Unheard Of (An event for the hearing impaired).
- / Otokovická beseda – A performance of brass bands..

Every year, the Department of Culture and Heritage of the Zlín Region prepares “Methodology Days” (for the non-profit sector and civil society, for workers in museums, galleries and libraries), which are free of charge for participants; it also helps to present local bands, artists or producers of traditional handicrafts (eg. a Regional Day, various festivals etc.)

#### Examples of good practice in support of monument restoration

Caring for the legacy of the past arises not only from the legal duty of municipalities, regions, and the state, it is the moral duty of each of us.

The heritage of the Zlín Region consists not only of

castles and palaces, but also of smaller buildings: Wallachian timbered houses, wine cellars, peasants’ cottages, roadside crosses, chapels, town houses...

I must also mention monuments of local significance that are of cultural and historical value, as well as cultural monuments registered by the state. They are not all included in the state-supervised list for various reasons, though they unmistakably identify a specific locality or municipality.

#### Folk Building of the Year Award

Since 2008, the Zlín Region has presented the Zlín Region Folk Building of the Year Award for exemplary renovation of rural architecture. This award was preceded by the consideration that the renewal of historical buildings in the villages should be perceived primarily as a comprehensive matter for various stakeholders. The proposed rules of the project also include a financial reward to the owner of the building, which should be both a motivational incentive and a partial reimbursement of the costs associated with the renovation.

|      |  |
|------|--|
| 2008 | Vineyard building, Veletiny-Stará Hora, Veletiny municipality  |
| 2009 | Homestead no. 6 in Komňa, Komňa municipality   |
| 2010 | Set of buildings of the “ŠENK” homestead no. 18 of the Orság Bítalovský in Karolinka, Karolinka municipality |
| 2011 | Vineyard building, Veletiny-Stará Hora, Veletiny municipality  |



|      |   |
|------|---|
| 2012 | Bailiff's homestead – Mikuláštkovo fojtství no. 60 in Jasenná |
| 2013 | No award  |
| 2014 | Country homestead no. 37 in Zlámanec, Zlámanec municipality   |
| 2015 | House no. 256, ul. Říčanská, Vizovice municipality            |
| 2016 | Homestead no. 115 ve Vlachovicích, Vlachovice municipality    |
| 2017 | Trchalík's Homestead no. 210, Šumice municipality             |
| 2018 | House no. 77 including a barn in Bystřice pod Lopeníkem       |

### **ZR commemorative institutions: museums, galleries, libraries, observatories**

These regularly prepare events, programmes and courses for children, the public, the elderly and socially disadvantaged groups. The František Bartoš Regional Library organizes readings and lectures for the Seniors Club and cooperates with the United Organization of the Blind and Visually Impaired in the Czech Republic. It extended its offer for disabled people by introducing the Home Book Delivery service and making more camera magnifying glasses available to visually impaired users. ZR systematically works on modifications to improve accessibility to all its buildings.

### **Publishing activities - important publications - publicity**

In consideration of their founding charters, the commemorative organizations help cities and municipalities to develop the cultural life in their neighbourhoods. In addition to regular exhibitions, lectures for the public or

educational activities, individual organizations publish or actively participate in publishing books, proceedings or professional periodicals.

### **Significant editorial activities in the Zlín Region in 2018/2019**

Museum of Southeast Moravia in Zlín: The Zlín Region on the Path from Austrian-Hungarian Empire to Independent Czechoslovakia

H + Z Club Zlín: Karel walks on the ground

Significant publications of the Zlín Region, Department of Culture and Heritage in 2018/2019

Friends of Lukov Castle Association and the Zlín Region, Department of Culture and Heritage: Castles of the Zlín Region

Zlín Region, Department of Culture and Heritage prepares: The Zlín Region in Folk Songs - I. (Uherské Hradiště district = 78 municipalities - each village will have at least one song included in the book = a total of 250 songs including a 70 min. CD).

THE ZLÍN REGION IS OUTSTANDING IN ITS AUTHENTICITY AND RICH CULTURAL HERITAGE FROM THE GREAT MORAVIAN EMPIRE TO THE PRESENT DAY, AND IS HOME TO A HUGE POTENTIAL OF CURRENT LIVING ART...

It is the authenticity, cultural patterns of behaviour and their reflection in the creativity and presentation of the values of each particular place of the region, their relationship with visitors, the unique atmosphere created as a natural manifestation of the local community that creates its inimitable and inspiring cultural traditions and values.



Romana Habartová

Head of the Department of Culture and Heritage Conservation of the Zlín Region. Graduated in Ethnology from the Brno University Faculty of Arts. She has thirty years' experience as Curator of Collections and Head of the Ethnographic Department of the Slováké Museum in Uherské Hradiště. She has devoted herself to lifelong volunteering in the field of culture (management, production, marketing of festivals, cultural and social events), in the non-profit sector and tourism, also focusing on traditional gastronomy. She sits on expert commissions and juries at home and abroad, and has drawn up thematic programmes for international festivals; professionally participating in the organization and dramaturgy of many festivals and festivities. Her professional orientation is to specialize in customs traditions, folk clothing, artistic culture, traditional handicrafts and artisans, taking an interest in the folk-art movement in Moravia, designing reconstructions of traditional clothings, children's folk-art, dance and music and working with people.

Marta Silva

## Largo Residências

### MISSION AND VISION

Largo Residências' mission is to contribute to local development through the realization of cultural activities and social businesses as drivers of artistic creation and dynamization, and community involvement and integration. It is based on a continuity and growth that simultaneously guarantee its own sustainability, and helps it achieve recognition as a national and international reference institution in its fields of action and intervention.

### OUR PROPOSAL

Our main objective is to promote culture, creativity and knowledge – all of which are determining factors in the success and sustainability of the processes of social and urban regeneration – as well as to provide conditions for research, creation and maturation to the work of artists who want to reside there. Bearing this in mind, the idea behind this project is to provide a building prepared to host and produce works from different artists from distinct artistic areas, as well as to receive research

projects and academic works from fields as diverse as anthropology, sociology, psychology and architecture.

In this scenario, the necessary technical and financial resources are guaranteed, along with the specialized knowledge that will allow the proper monitoring and execution of each project. All the artistic interventions proposed should include at least one of the following points of inspiration and concern: the physical heritage and human patrimony of the neighborhood.

In order to make the implementation of these ideas possible, from the start of the project an economic ecosystem was conceived based on three social businesses: accommodation, coffee and a shop, all of which are part of a single building where artists - resident or not - and visitors coexist. In this way, unique experiences and meaningful exchanges occur within a format that makes it possible to ensure the sustainability of the project as

a whole: social businesses nourish the cultural and social activities of the co-operative!

## GENESIS

The LARGO Residências project was born in 2011 as a result of the will and conviction of the SOU Association in promoting development and participation in cultural activities in the Intendente area. The starting point was artistic interventions, with both the local population and adjoining areas. In fact, that same year, the working group of the BIP / ZIP Program (Neighborhoods and Priority Intervention Areas) recognized in this proposal and in its premises a potential role in the process of socio-urban regeneration of the Anjos-Intendente-Mouraria axis. In 2012, the SOU Association founded the SOU LARGO Cultural Cooperative and the new project "LARGO Residências" was born.

## OUR JOURNEY

Once the cooperative had become established in Largo do Intendente, its first task was to familiarize itself with the area, its recent history and its current inhabitants. They began by carrying out creative street work through a process that was developed gradually and close to the community, knowing how to listen and recognize problems, opinions and desires, creating bonds of trust through genuine moments of conversation and sharing.

LARGO Residências did not go into the field with a pre-conceived idea which it wanted to fulfill. On the contrary, it was from connecting with the community that ideas began to emerge for the different artistic and social projects carried out by the cooperative.

## RECOGNITION

Largo Residências has been identified as an example of good practice connecting the cultural sector and social inclusion. Largo's cooperative project is considered a vanguard model of economic sustainability because its implementation preserves harmony between the various dimensions of social sustainability. For this reason, it has been featured in the "Policy Handbook on the Promotion of Creative Partnerships" published by the European Union.

Using its visibility at the local and international level, Largo has developed a variety of local and international partnerships that have also helped in promoting more inclusive development policies including the right to housing, non-speculative urban development, social economy and responsible tourism. Joining the re:Kreators and Placemaking Europe networks helped Largo participate in international policy discussions and have an impact on the European Union's Urban Agenda discussion.

## SUSTAINABLE DEVELOPMENT GOALS

Largo Residências addresses some of the sustainable Development Goals and, in particular, it contributes to the reduction of inequalities (SDG10) and the development of sustainable cities and communities (SDG11), advocating for affordable housing and acting to make Intendente inclusive, safe, resilient, and sustainable.

## DILEMMAS

Culture is undoubtedly an engine of local development and social cohesion that promotes the economic development of territories. However, the added value it creates in the territories is not easily measurable and often creates a negative effect on project sustainability. This is related to the processes of gentrification and real estate speculation.

How can we create mechanisms of resistance and sustainability for cultural structures that work for the common good, and how can we assess their impacts?



Marta Silva

Marta Silva graduated in Dance and Educational Sciences, has always worked closely with the area of culture as a dancer, teacher and producer with various audiences and institutions in various social contexts. In the last ten years she has deepened her work as a cultural manager in a deeper relationship with social intervention. She founded and is director of the cultural cooperative LARGO Residências, based in Intendente (Lisbon).

## LARGO NUMBERS...

### Cooperative Structure

- / Integration of 5 people in situations of social vulnerability within the team
- / 3 Social Businesses
- / 7 years of experience as a motor for local development
- / More than 70 entities with whom we have established partnerships
- / Participation in more than 30 national and international conferences

### Sociocultural and Artistic Projects

- / More than 1000 participating artists
- / More than 700 community participants and socio-cultural projects
- / 30,000 visitors per edition of the Bairro Intendente em Festa Festival
- / - Around 500 specific artistic activities and 10 projects of continuous activity.

# Culture and institutions

Katarína Kalivodová

## Creative partnership Czech Republic

Creativity is one of the key skills in an increasingly globalizing, accelerating and digitizing society. The nature of information as the cornerstone of our education system has changed. Rather than memorizing and "storing", it is more important to know how to categorize information, to understand it in context and in interdisciplinary contexts and, last but not least, to evaluate its veracity. Such (and many other) processes require creative thinking and should be acquired even in elementary schools.

The Society for Creativity in Education is an organization that has been active in the development of creativity in Czech schools since 2010. An important impulse for the establishment of SPKV was inspiration from a flagship programme of creative educational methods in England in 2002, which creates and supports long-term partnerships between schools and artists to inspire pupils and teachers, promotes an open environment and exploits the potential of creative methods in schools. The programme in the UK has been developed and implemented by Creativity, Culture and Education.

In 2013, we piloted the Creative Partnership in cooperation with the Prague 12 district in Prague schools. Over eight years we have expanded our activities to almost all regions of the Czech Republic. We are supported by nearly 2000 pupils and 100 teachers and we work with more than a hundred artists and creative industry experts.

Creative partnership is one of the key and long-term programmes implemented by the SPKV in schools.

The programme is based on the intersection of design thinking, artistic and creative practices and techniques and specific educational content with significant student participation.

The programme teaches all actors to set goals, plan the learning process, monitor its course, practise diversity in thought, learn new art techniques, tools and mechanisms and integrate them into the teaching context, perceive the world without segmentation and in interdis-

ciplinary contexts, evaluate its activities and provide feedback.

Its clear positive effects include the development of executive and cognitive functions, increased motivation to learn, positive changes in class and school climate, and many other things.

### **1. Choosing the right partners**

Creative partnerships in Czech schools have been funded so far with the support of the operational programmes of the European Structural Funds (Creative Partnerships for Inclusive Schools, Creative Partnerships Prague, Creative Partnerships for Equal Opportunities Creative Partnerships - Support for Education of Roma Pupils - more at [www.create-edu.cz](http://www.create-edu.cz) )

This affects to some extent the choice of partner schools and the details of cooperation.

Schools volunteer for the programme. SPKV preferentially addresses schools that meet the specific criteria of a particular call (elementary schools, secondary schools, schools with a certain number of Roma pupils, etc.).

The number of schools / classes involved also depends on the approved project budget. In 2013, we worked with

three primary schools in seven classes. In the currently ending Creative Partnership for an Inclusive School project, we supported 15 schools and 56 classes.

An essential prerequisite for an effective partnership is that schools enter into co-operation based on their own decision and belief. The project has clear positive benefits for the school, but all involved actors must also count on an active approach, finding flexible solutions during programme implementation, cooperation in mapping the progress of the programme and evaluating its impact.

The school delegates a school coordinator to the project who is in charge of communication between school management, external experts, other school staff and parents. The coordinator also nominates teachers who lead the activities of the class project together with the artist.

In parallel, the Society for Creativity in Education addresses creativity consultants. It is an essential position at the level of the class project manager, content designer and the class project programmer. Creativity consultants are absolutely key positions that go through a challenging, multi-tiered selection that includes a personal interview, an assessment centre and three-day



training to validate the candidate's ability to lead the programme in a class context.

In addition, creativity consultants select the most appropriate experts from the arts, creative industries or science for the class projects, with significant participation of pupils and teachers.

All these positions are paid.

## **2. Clarifying mutual expectations**

Before each new project is implemented, it is necessary to adapt the details to its needs. A creative partnership combines design thinking practices with creative or artistic methods and techniques. Therefore, adaptation to external conditions is natural.

It takes place at the level of a multilateral meeting of the schools involved and the organizational team or other partners, who will present the framework programme. School leaders have the opportunity to propose measures that will lead to a smooth implementation. These are subsequently reflected in the general schedule.

At the same time, we expect schools to trust the programme settings. The gradual introduction of changes

and creative practices into teaching is the essence of sustainability. We use case studies and data that we systematically collect from previous programme implementations.

## **3. Clarifying the roles of individual "players"**

A creative partnership sets up structured cooperation between pupils, artists, teachers and, last but not least, schools. Therefore, each participant's competences must be evident. These should always be clarified in the introductory trainings to avoid complications during the actual implementation of the programme. During the process, the boundaries of individual actors are blurred because of creative cooperation that requires some relaxation of the "boundaries", which is a completely desired state. It is one of the key questions of the evaluation process: "What have I learned and how have I been influenced by mutual cooperation", but still each of the actors is responsible for the specific area in which they are an expert.

## **4. "Incorporation" of the project into the operation of organizations**

The Society for Creativity in Education brings a programme to Czech schools that responds to their specific needs. However, this does not mean that it is implemented automatically. The school / class needs to incor-

porate the programme into its typical activities and create sufficient space for its implementation.

In practical terms, this means that the school has to respond to production needs such as adjusting the schedule, the presence of external experts in the classroom, section teaching, lessons off the school premises, etc. What is a much more complicated factor: the school / class should accept changes at the ideological level. By implementing the programme for the development of creative learning, schools are getting to the point where they have to overcome the basic principles of teaching habits in school (see picture).

Therefore, experts from the Society for Creativity in Education, together with creativity consultants, are in con-

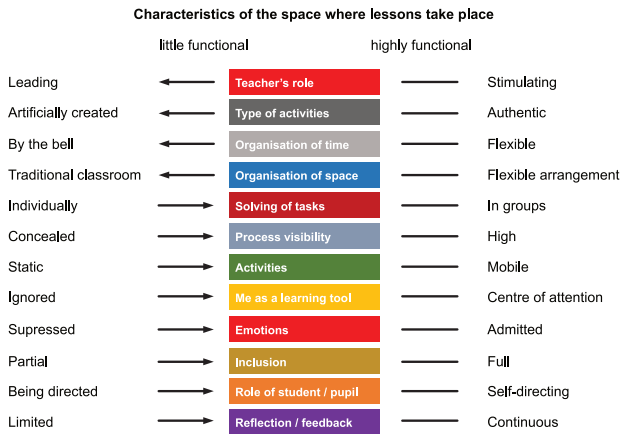
stant contact with schools and help set the level of required changes.

Any deviations from the typical functioning of the classroom must then be communicated with other school staff and parents.

**5. Links to local authorities for information and sustainability**

Our aim is for the school to open up cooperation with other players in the region after joining the programme. We will not force schools to take that step. It is ideal if it arises from a specific need.

One of the principles of sustainability of the programme is that creative thinking and creative learning become an integral part of the teaching and the school environment.



**6. Financial participation of each partner**

Schools enter the programme as entities without a direct financial contribution. On the contrary, we give each class involved a financial contribution, which they will use as necessary to implement the class project.

**7. Joint training in team communication (to understand each other)**

Trainings and courses are a key activity that we use to launch the entire programme implementation process

in schools. It is extremely important that each and every one of the actors experiences our courses and training.

In the case of creativity consultants, a three-day training session is part of the selection process. In the course of experiential training, we prepare all actors for real situations in the classroom so that they are able to prepare lessons based on creative learning, to maximize their potential and to respond to the specific needs of pupils.

Creativity consultants, teachers, and artists are trained separately, as a result of each step of the implementation process. It is important for the course that everyone meets together in an informal and safe environment before planning a class project.

The Creative Partnership programme is built on friendly cooperation and trust which must be supported from the very beginning of joint implementation.

### **8. Careful documentation of what happened**

Documentation of the process and its planning are some of the essential conditions of the programme. The planning takes place on two levels. In the first phase, the creativity consultant receives basic information from the teacher, pupils and school management. They set the goal of the class project, create a concept and select

artists together. Pupil participation is important at this stage. Their voice should be crucial to understanding the class project as "theirs" and to feel responsible for it.

In the next step, the teacher, the artist and the pupils create a schedule for the activity as an intersection of educational content and creative (artistic) techniques and methods.

The teacher and the artist are encouraged to use action research tools during the implementation of the class projects and to map the progress in detail. In addition to qualitative records, we also collect quantitative data (attendance records, early school leavers, behaviour marking, etc.)

### **9. Consistent evaluation (at different levels)**

Evaluation of class projects is an integral part of creative partnerships. Each class project is individually evaluated (focus groups, analysis of diary entries, comparison of reference patterns, etc.) and its impacts are recorded in the evaluation form.

Before the actual implementation, the creativity consultants together with the teacher (or artist, if already involved in the process) create a "state of the art" image and set reference patterns that are recorded and com-

pared over time. The consultants also regularly monitor the progress of the class project and regularly visit the project activities in order to have a comprehensive picture and sufficient overview.

### **10. A partnership of culture and... = not to lose the artistic potential of the project and the "language" of art**

Creative partnerships are based on the tools of art and creativity as an interdisciplinary communication key. They become a universal language, a bridge to acquiring new knowledge, experience and skills. Art in education gives space to experiment and to use error as a springboard for further research.



Katarína Kalivodová

By original profession a performer and high school and university educator. Since 2012 she has worked in the Association for Creativity in Education, first as a creativity consultant in the pilot implementation of the Creative Partnerships programme at Prague elementary schools. She currently leads the design of creativity development programmes for various target groups. She also stood at the birth of the burgeoning platform of leading Czech arts organizations – "uMĚNÍM", which instils and promotes their activities in the field of formal education.

Kateřina Janořková

## The Library Connects! Libraries and social inclusion

The role of libraries has changed significantly in recent years. From simply lending books, they have become informal places in their towns or villages to foster community development – they promote good coexistence between local residents, help people improve the village / municipality / city in which they live, and develop good relationships between people, groups and organizations in the area.

The community library provides space for the activities of individual groups of people and links them to other groups and individuals in accordance with community development. It recognizes and responds to the needs of the place and its inhabitants. Its social integration role is therefore important.

The community library participates in communal life through a rich variety of cooperation with local organiza-

tions and institutions. Its activities support the interconnection of the public and private sectors, development of partnerships between organizations and representatives of public administration, non-profit organizations, entrepreneurs and citizens.

The aim of the community library, as well as maintaining quality library and information services, also to encourage local people to participate actively in their community life, help expand people's ability to influence events that affect them, help solve community problems by informing all concerned, and to empower people to develop cultural, educational and leisure activities (in co-ordination with other organizations) based on the needs of the community (supporting the potential of the place). These are activities of the library that are not primarily aimed at registered library users but address the whole community (or a certain segment of

the community) and lead to its strengthening. At the same time, they also strengthen the place of the library in the community, the genius loci and the memory of the place.

Occasionally, community activities of varying magnitude are carried out by a large number of public libraries, often as part of their PR activities – they try to reach out to their surroundings and attract other users of their services.

As mentioned, one of the keywords for the community role of the library is “a need”. Needs are different in every place or location. There are different relationships and interests. It is based on the past and present life of the place, but also perceives the future, news, and trends. A good community library must respond to all of this, it must know its regional history, personalities, life of its community with successes and problems across all areas perfectly (culture, education, sport, politics, economics, ecology, philanthropy, tourism, social area, health, volunteering and non-profit sector) as well as target groups (children and youth, families with children, seniors, active workers, disabled people, foreigners, minorities, etc.). It's not afraid to risk a little in trying out new ideas, technologies, projects, accepting challenges and reading the rapid development and life and social changes ahead. That is why every library is unique.

Libraries are important players in informal education. They carry out a number of courses, seminars, workshops, lectures and discussions. The content is not only about literacy and literary issues, but about a wide range of areas.

In addition to their cultural and social functions, libraries also have an educational function. However, they have to be very keen to emphasize their position as a full-fledged educational institution and often fight for proper recognition in the field of education and its traditional structures.

The most common examples of good practice in Czech libraries include a variety of formats: talks, workshops, scenic reading, public outdoor reading, exhibitions, competitions, a living library. Libraries also provide space for Czech language courses and social and cultural courses for foreigners; they provide information and technical facilities for people with social and health disadvantages (internet access, a professional attitude of librarians, direction to the relevant authority, audio library), a programme offer for nursery, elementary and secondary schools, accredited programmes and events to support reading, events promoting traditions, history and regional themes, strengthening information literacy, academies and universities for seniors, linking generations, creative workshops, board games, civic themes,

ecology, sustainable development, equal opportunities, support for volunteering and more.

Many of these topics include open space for cooperation and, as the text above shows, partnership and co-operation across a wide range of educational, cultural and social institutions, both public and private.

This year marks the 100th anniversary of the first Library Act, the Public Libraries Act of 22nd July 1919. In many towns and villages, libraries were already in operation before 1919. They were mostly libraries linked to various associations, which often acted as de facto public libraries before the issuing of the law itself. However, it was the enactment of the law that completed this transformation. The establishment of a library in order to "supplement and deepen the education of the population by both educational and entertaining reading, having

a true internal value" was a duty for the municipalities.

We hope that in the years to come, libraries will follow the trend and will continue to be trusted, open and equal service providers in the cultural and educational area and also desired partners to other organizations.

*The photo: MVK archive*



*Pic. 1 - Father and son are reading in the library*

*Video: <https://www.youtube.com/watch?v=OgkUZylvsP0>*



Kateřina Janošková

PR a projektová manažerka Masarykovy veřejné knihovny Vsetín. Její hlavní specializací jsou PR, propagace a marketing knihoven, komunikace s uživateli, partnerství a síťování, fundraising, projekty, granty, dotace. Její srdeční záležitostí je „komunitní knihovna“ (role a služby knihovny v místě pro občany, vytváření partnerství) a vzdělávání dospělých - vzdělávací a komunitní aktivity pro seniory, zdravotně handicapované, sociálně vyloučené, cizince a další veřejnost.

## Markéta Pánková

# Cooperation between representatives of culture and education brings "fruit"

The paper aims to present the public with the results of cooperation between the Ministry of Education, Youth and Sports (MEYS) and the Ministry of Culture (MK) in the area of a) cooperation of schools with memory institutions and b) planning the national celebrations of J. A. Comenius in 2019-2022. The cooperation of these ministries in the past three years has been more than successful, as a number of positive results have been achieved (also thanks to the National Pedagogical Museum and the Library of J. A. Comenius as coordinator).

### Cooperation of schools with memory institutions

At the beginning of 2017, the National Pedagogical Museum and Library of J.A. Comenius in Prague (NPMK) was tasked by the then Minister of Education, Kateřina Valachová, to provide an experimental verification of "Educational Programmes of Memory Institutions for Schools" to confirm whether schools would benefit from

programmes in museums, galleries, libraries, castles and chateaux. It was necessary to initiate cooperation with the Museum Department of the Ministry of Culture in order to select the memory institutions to be involved in the project. Within the Ministry of Education, the Pedagogical Museum was managed by the Economics Section headed by Deputy Minister RNDr. Zuzana Matušková, who supported the whole project. Such a wide-ranging targeting of the national offer for all schools in order to improve education in different subjects was and is also unique in comparison with other European countries. The aim of the experimental verification (PO1-P03) is primarily to support the planned amendment to the Education Act, where the state's financial support is to be anchored so that all schools in the Czech Republic can visit memory institutions and libraries from 2021 to improve teaching in relevant subjects. The Ministry of Education, Youth and Sports counts



on the assistance of the Czech Schools Inspectorate, which may, in accordance with any particular needs, verify the quality of programmes offered to schools in the future. The Ministry of Education and the Ministry of Culture are already cooperating on the quality criteria offered by the memory institutions. As part of museum education, it is clear that cross-cutting themes are also being strengthened. Strengthening cross-cutting themes is linked to the focus of the memory institution, e.g. at the National Museum of Agriculture the programmes relate to Environmental Education and the educational areas: Man and His World, Man and Society, Man and Nature, Man and the World of Work. In the context of education in museums, there is also talk of "experiential" pedagogy in education. The aim of "experiential" pedagogy is to provide pupils or students with the opportunity to compensate for the deficit of positive learning experiences. They will receive this compensation by attending quality educational programmes in memory institutions, using the stories of witnesses, historical documents and collection items that cannot always be available at school, etc. It should be noted that some pupils were visiting a memory institution for the first time in their lives. Through such educational programmes (or by visiting exhibitions with a teacher and a guide) everyone experiences a higher quality of education within individual fields. The outcome of the experimental verification has

clearly shown that the educational programmes of memory institutions belong to the curriculum (i.e. to the Framework Educational Programmes).

Memory institutions, libraries, castles and chateaux have been proven to offer new knowledge to the curriculum, as textbooks can hardly go deep into the field. The evaluation of educational programmes within the framework of PO provides teachers with questionnaires to assess whether the visit to the institution (attendance of an educational programme) has brought deeper knowledge in one or another subject. Outputs from the PO were part of the materials for the new announcement. PO has been running since the school year 2017/18. Now the second part of the final third run has started. Teachers evaluate the programmes through questionnaires in their school. Their evaluation is a part of the PO outputs.

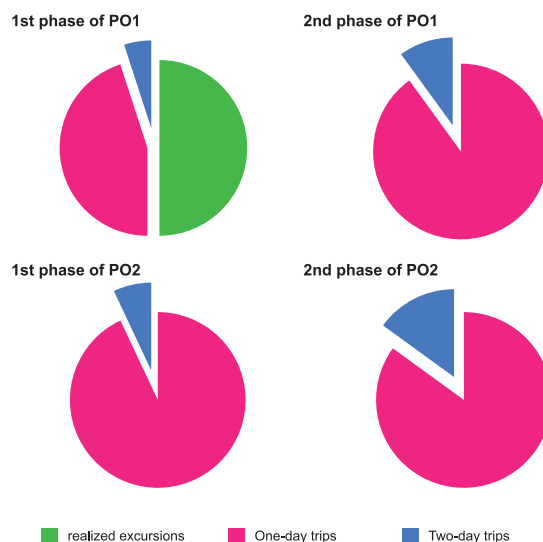
It can be stated that since the beginning of the experimental verification (2017-2020), the interest shown by schools in educational programmes of memory institutions has increased. The in-depth study of the target group of the experimental verification gave rise to an interesting finding, namely that we recorded almost the same number of pupils of the first level of primary school and the second level of primary school attending

excursions. We found that 31 343 pupils from the schools included in the project went to memory institutions in the first stage of PA 1, and 37 772 in the second stage of PA 1. The condition was that these were state-run institutions that fall under the management of the Ministry of Culture, Ministry of Education, Youth and Sports, et al. The selection of memory institutions was carried out in cooperation with the Ministry of Culture and the Ministry of Education, Youth and Sports. The condition was that these institutions were state-run and fell under the management of the Ministry of Culture or Ministry of Education, Youth and Sports, et al.

The schools included in PA1 were allocated a total subsidy of CZK 240 000 / school year, while they spent CZK 201 465 on average on educational excursions in the period under review. Schools included in PA2 were allocated a total subsidy of CZK 240 000 per school year, with an average of CZK 207 221 spent on educational excursions in the period under review. In the overall review, it was found that day trips (PO1: 562 + 493, PO2: 582 + 395) played a dominant role in both verification runs compared to two-day events (PO1: 39 + 69, PO2: 39 + 81).

Conclusion: It is important to appreciate those who are currently involved in opening a discussion on the use of

experiential education in teaching. If the amendment to the Education Act can be enforced so that all schools in the Czech Republic could visit memory institutions and libraries with the financial support of the state in order to improve teaching in relevant subjects since 2021, this will be a European phenomenon. Representatives of both ministries confirmed the uniqueness of the project and the common interest in achieving quality education for the young generation. Through the implementation of experimental testing, it was confirmed that education in memory institutions develops creative and research practices in the participants (pupils) of educational programmes and links education into wider contexts. All participants agreed that the common goal is to cultivate





Implementation of the planned activities will strengthen informal education of the legacy of Comenius and his contemporaries, increasing pupils' knowledge in the fields of history, the Czech language, national history and enriching the historical awareness of the current young generation. The authors also pay attention to the cultivation of pupils' social behaviour and cultural habits, as the presentation of Comenius as a moral person seeking balance in society could be held as a role model for the younger generation.

The Ministry of Education and the Ministry of Culture emphasize the emergence of exhibitions or permanent expositions that would present the current legacy of Comenius in a modern way. Accompanying activities for schools, universities and the general public in the Czech Republic and abroad are planned for this purpose. Activities to celebrate Comenius will be carried out by the best comeniological institutions, memory institutions and scientific institutions in line with the requirements of the relevant ministries. The Ministry of Education, Youth and Sports of the Czech Republic is devoting particular attention to the publication of the *Encyclopaedia Comeniana*, as for the first time, an encyclopaedia on the life, work and heritage of Comenius will be created. It is the result of scientific research by ninety experts around the world in the field of comeniology, history and peda-

gogy in an interdisciplinary context. The preparatory work is already being financed from the budget of the MEYS and MC chapters this year. The Ministry of Education, Youth and Sports, through the National Pedagogical Museum and the J. A. Comenius Library, has been coordinating the preparation and implementation of the main anniversary events in agreement with the Ministry of Culture (since the end of 2017). Both ministries will have a decisive role in these celebrations and will keep the Government informed on the fulfilment of their tasks. In this context, a working group was set up and appointed by the Minister of Education, Youth and Sports in 2017, consisting of experts working at ministries of education and culture and across the academic sphere, including selected specialists in the museum field. As appropriate, relevant experts on individual comeniological topics were invited to the working group. A representative of the Ministry of Foreign Affairs will be invited to discuss international activities. Markéta Pánková, Director of the National Pedagogical Museum and of J. A. Komenský Library (a subsidized contributory organization of the Ministry of Education, Youth and Sports) and the then Director of the Museums Department of the Ministry of Culture Mgr. Pavel Hlubuček are focusing on the work to be done. Work meetings were held where the priorities of J. A. Komenský celebrations were formulated.

The implementation of the comeniological events presented in this document will certainly contribute to dignified celebrations of this most important Czech thinker - J. A. Comenius. This material was discussed with the Ministry of Culture and with the members of the working group in order to plan comeniological activities and to link individual activities of both ministries

in the following period. A logo has been created that will connect all institutions, as well as a common website [www.comenius350.cz](http://www.comenius350.cz), where you can get the latest information on activities not only in the Czech Republic but also abroad (such as in Naarden in the Netherlands).



Markéta Pánková

Director of the National Pedagogical Museum and Library of J. A. Comenius in Prague. She graduated in History and Sociology. She has written numerous scripts, exhibitions, articles and publications on Comeniology (the legacy of Comenius), the history of school tuition, and education. In 2017 she was appointed by the Minister of Education as Coordinator of Experimental Verification of Schools Heritage Educational Programmes. She cooperates with Czech and international institutions in the field of Comeniology and history of education and has been honoured with various notable awards. In addition to the Comenius Medal, she holds the Ministry of Culture Artis Bohemiae Amicis award, the Czech School Inspectorate Medal for 'Merit in the Development of Quality Education' and from the hands of the President of the Moravian College in Bethlehem, USA she recently received their J. A. Comenius Medal for the positive influence of the National Pedagogical Museum in promoting and disseminating the Comenius legacy and his teachings worldwide. In 2017 she was appointed by the Ministry of Education, Youth and Sports (MŠMT) as Coordinator of Comeniology activities as part of the National Celebrations marking the anniversary of J. A. Comenius between 2020 and 2022 (with the cooperation of the Ministries concerned).

## Halldóra Arnardóttir

# Art and Culture as Therapy: MuBAM Alzheimer Project in its wider context

### Hypothesis

Alzheimer's patients who participate in activities originating in the arts, as a strategy of psychomotor stimulation, achieve higher scores in the indicators of quality of life than those patients who carry out more classical stimulation activities.

### Theoretical Framework

From the beginning of the illness, individuals who suffer from Alzheimer's disease show signs of losing cognitive abilities. As the disease develops, the deterioration of the person moves to other fields of behaviour, reaching the areas of emotions and motor skills, among others.

It is known that experiences touching emotions and feelings are more strongly rooted in the most primitive parts of the brain. This can be one of the reasons why the connections and/or neural networks that give strength to

the emotions take more time to deteriorate.

From patients in the first stages of the illness and who carry out activities of psychomotor stimulation connected to emotional memories we can possibly obtain a better prognosis in some of the variables that indicate their quality of life.

Creating activities with strong emotional ties, using content including expressions and creativity, can be introduced that are connected to the patients' lived experiences.

### Art and Culture as Therapy

The project Art and Culture as Therapy dates from 2008 in Murcia, Spain, with the aim of opening up a broad debate on non-pharmacological treatment of Alzheimer's

and to initiate new experiments within the research: the arts join the scientific investigation and qualitative evaluation. Furthermore, the project offers an application of different tools yet unknown to the scientific community. The idea originates from the design process for a new Alzheimer Centre in Murcia, the Alzheimer CENTRE (2007), where nature and the mountain play a leading role in achieving therapeutic architecture that includes qualities such as fragrances, colours, sounds and inclination as its building materials. Art and Culture as Therapy is a project - co-directed by Carmen Antúnez Head of the Dementia Unit at Virgen de la Arrixaca Hospital - which developed these connections even further. In the arts, the senses are one of the basic tools utilized to address and work with reality. The artist's vision and sensibility towards society make us conscious of the complexity of the individual and the various different ways of looking at the world. Within that context the emotional drive is given a special value in the research project Art and Culture as Therapy. **Emotion becomes a working tool to:**

- / encourage emotional stimulation in individuals with Alzheimer's through multi-sensorial stimulation.
- / improve the participants' quality of life and self-confidence
- / improve the relationship between individuals with Alzheimer's and their families

- / establish a bridge between the past and the present
- / identify the emotion that is associated with an object and its situation.

Here, we are not merely observing the parts of the brain affected by the illness but also the parts that are not, and these are what we are being strengthened. When someone starts to lose their memory they are left with many more memories. One is left with a rich set of emotional connections that foster all our memories from the time we are born and that shape the enormous richness in our brain and the self-awareness of every human being.

The first workshop, The Art of "Entretelas", was initiated with a visit to the art exhibition Entretelas by the painter Chelete Monereo, held in the Museum of Fine Arts in Murcia (MuBAM). In 2008, a group of Alzheimer patients visited the exhibition together with their families, the artist and a multidisciplinary medical team.

Using the exhibition as an inspiration and means to activate conversations about the remote memories linked to their personal belongings, each patient created a Luggage of Memory and a Scarf of Remembrance. The task involved bringing together objects charged with memories related to play, school, their working life, their family and friends - emotional memory (not exact mem-

ory). In the Dementia Unit, the patients were provided with a solid leather case to keep their objects of memory in. In the process of organizing their belongings, the patients explained the collection to the neuropsychologists and fellow patients and described the situations embedded in each object, in the order: childhood, youth and maturity. The patient was directed by the neuropsychologists through a semi-structured interview to help them identify the emotion that was associated with each object and setting. At this moment, Chelete returned to the workshop to work with the patients in the creation of Scarves of Remembrance. In order to protect and enfold his/her valuable objects, each patient elaborated a Scarf of Remembrance for his/her case where the patient fixed memories of situations drawn out by the objects. The workshop finished with an exhibition in the hall of MuBAM where the results were displayed and everyone who entered the museum was invited to observe the Luggage of Memory and Scarves of Remembrance.

The second workshop in 2009, Narrating memories focused the study on cognitive stimulation and semantic memory - an autographical one. Here the exactitude of memory was important, not the emotion. This activity enjoyed the collaboration of the journalist José García Martínez, and 12 students of illustration from the Faculty of Fine Arts at the University of Murcia. Narrating Memories

was later taken to Reykjavík (Iceland) in 2011, following the same structure. This workshop enjoyed the collaboration of the renowned writer, Þórarinn Eldjárn, 14 students of illustration from the Reykjavík Academy of Arts, and the National Library. During the first meeting the participants with Alzheimer's listened to Þórarinn's short story, *What If Story* (*Hvaðefsaga*); a tale that takes place in Iceland, about one man's relationship with nature. In the following sessions, the focus moved to the 14 illustrators who were asked to make between one and three drawings per session, as detailed as possible. The themes made connections to the 'mountain, 'transportation' and Iceland's national day. The exercise was elaborated, using adjectives and nouns to improve the drawing and make it more solid. At the end of each session, the patients evaluated the work of their collaborators, the degree of detail and its resemblance to the memory. The aim was to grasp the essence of the narrative and for them to identify with the drawing, leading to the final verdict: "Yes, it happened in this way!" In the last session, the patients presented their narratives to Þórarinn Eldjárn, using the illustrations as guides. Now this acclaimed writer was the listener. The cycle finished with an exhibition at the National library, located in a place the users of the library passed frequently on their way to the reading rooms.



The following workshop, Murcia Tart with Paco Torreblanca, focused on the multisensory stimulation of the brain when having a dessert - where sight, touch, smell, taste and hearing all played a part in evoking emotions. Here the activity consisted of collaboration between the individuals with Alzheimer's, the world-famous maestro pastry chef, Paco Torreblanca, David Torreblanca and 18 students from the Hotel Management School in Murcia. At the opening session in February 2010, Paco Torreblanca gave an interactive talk about the gastronomic tastes of the Mediterranean and, in particular, the Murcia Region. Offering the patients desserts of different tastes and diverse textures, he encouraged them to sense their fragrances, identify their colours and elaboration and to savour them for a few moments in the mouth. Even to listen. They served as an inspiration for a broad conversation about memories related to desserts - situations and tastes: What was the taste of their favourite dessert? What situation did it recall: a celebration, a family gathering or a place? During the following sessions, the patients and the students prepared their desserts, wrote down the recipes, identified their qualities and described the memories embedded in the cakes. David came to taste them in a process which would lead to a joint effort of elaborating the Murcia Tart. The goal was to achieve a cake with a taste from the past and one foot in the future. This tart was a meeting point between

the well-known desserts elaborated by the patients and the contribution of Torreblanca's team. It was presented to the citizens of Murcia at a big celebration where 200 people joined to taste!

Empathy was the principal tool of this drama project within Art and Culture as Therapy. Emotions in Silence was carried out in collaboration with the American video artist Bill Viola, two of his main actors John Malpede and Henriëtte Brouwers, the Drama School of Murcia and the cultural centres, Cendeac (Centre of Contemporary art and Theory Studies) and the Párraga Centre. The desire to establish a link with Viola was produced by his extraordinary achievement in working with emotions. His exhibition, *The Passions*, was crucial in that context: its intimate observation and how emotions were expressed in silence and opened up in slow motion. Using the language of facial gestures formulated by the video "Six Heads" and with the help of drama students, the participants suffering from Alzheimer's disease were encouraged to feel and express the emotions of happiness, sadness, anger, awe and the state of sleeping/dreaming. The exercises were aimed at finding and connecting to each of these emotions, to give confidence for interaction and communication against the deterioration of the emotional function as a result of the disease. In the first session the individuals with Alzheimer's and their

family members closely observed the video art work together with John and Henriëtte. Subsequently, Viola's actors explained the framework of the following sessions, in terms of mental and physical warm-up exercises, techniques of how to link with the different emotions in silence and through short narratives, and methods of stimulation and interaction. They created a model to follow that consisted of "a journey" between two emotions: Happiness and Anger; Surprise and Fear; Sadness and Dreaming/sleeping. This structure was used to keep close to the format of "Six Heads". Moving from one emotion to another, it was important to reach the emotion and dwell on it. It was not a question of imitating a smile or an expression of anger, but to FEEL the emotions. The last session consisted of recording each person with Alzheimer travelling through the six emotional states in silence: happiness, anger, sadness, awe, fear and sleeping/dreaming. Returning to the room where Viola's "Six Heads" had been on show, the drama students built up a short narrative for their Alzheimer's partner. They dwelled on each emotion before leaving it to create a new one. This recording was later converted into a personal video in the same format as "Six Heads" by Viola in slow motion.

As a further step in reaching out to society and to make citizens more conscious about the disease and the need for research, Art and Culture as Therapy initiated a pro-

gram in the Museum of Fine Arts in Murcia (MuBAM). Starting in 2009, MuBAM's Project Alzheimer was the first of its kind in Spain. It offers a cultural and social activity to individuals in the initial stages of Alzheimer's and their families. The results have been measured scientifically. Now it is open to the whole of society but previously, during its formation years, it was offered solely to individuals with Alzheimer's who attended cognitive stimulation at the Dementia Unit Hospital Virgen de la Arrixaca.

Owing to the unique collection of the Museum of Fine Arts in Murcia (MuBAM), the visits focus on mindfulness and on connecting to the participants' emotional memory. Every visit stimulates empathy and encourages social interaction between the participants.

MuBAM Project Alzheimer consists of guided visits to the museum where the works of art have been carefully selected beforehand. Mediterranean landscapes, traditions and innovations, portraits and architecture give rise to a journey that converts into an exploration between the past and the present: living culture, work and leisure time. Questionnaires for the participants with Alzheimer's direct their attention to specific aspects of the disease, such as the notion of time and sense of place, emotions and non-verbal communication.

This project was taken to Iceland where five museums currently offer the program: The National Gallery of Iceland, National Museum of Iceland, Reykjavík Art Museum, City Museum and the Akureyri Art Museum. The programs are operated in close contact with the Dementia Unit at the National Hospital in Iceland and day centres for people with dementia. The museums are all different in nature and show within their premises: works of art from the 19th century to the present, photography, objects and relics, sculptures, and temporary and permanent exhibitions. The nine Day centres in the Reykjavík capital area are offered a visit to one museum a month, they rotate and never repeat. This is the result of a working network, created in August 2019.

In 2017, we published a book – Art and Culture as Therapy: Icelandic museums and Alzheimer’s – with the aim of encouraging and assisting the multiple kinds of museums in the country to open their doors to people who suffer from Alzheimer’s disease. Those who contributed texts had a wide experience in working with people with Alzheimer’s - neurologists, geriatricians, artists, museum educators, and architects. Presenting the book, we organized short workshops at the National Gallery on how to stimulate individuals with Alzheimer and connect with emotional memory. Selected artworks, musical rhythms, poetry and architectural spaces became tools to ap-

proach individuals with Alzheimer’s and enter their inner space – emotions and awakening of different senses, the use of imagination and creating new connections (“what if” was always present), and creating settings for interaction, an invitation to act. This involved an effort to create a setting inside the museum that would be familiar and would help him/her to orientate and feel at home and secure.

In conclusion, the presence of the family is felt in every step that Art and Culture as Therapy takes. The family’s collaboration and ability to understand the process determines the degree of involvement and gives strength to the final aim of every exercise: that is, to improve the quality of life for the patient and caregiver. Forms of evaluation have been varied and plural at different stages within each project. The neuropsychologists evaluate items such as emotional expression, behaviour, level of attention and participation; Students are asked to make a report within a set framework; families evaluate the results in terms of quality of life, behaviour and degree of satisfaction; and museum educators are asked for a description after every visit. The act of moving out from hospital spaces has proved to have very positive effects for the patients and their families and the value of innovation has also been appreciated. These have led patients towards improved self- con-

fidence and quality of life and better relationships with their families, in addition to producing a positive emotional response, as opposed to the apathetic state that is familiar to this social group.

Finally, the modules of the different workshops and museum programs follow the same structure to enable them to be repeated in other places where Alzheimer's

disease is being treated. The research thus encourages the creation of a network of knowledge and an exchange of experiences between multidisciplinary medical teams, public institutions, universities, museums and the mass media.

*Further information: <http://artandcultureastherapy.blogspot.se>*



Halldóra Arnardóttir

Halldóra Arnardóttir is a PhD Art Historian from the Bartlett School of Architecture and Planning, UCL in London. She has given lectures and published worldwide on Art, Architecture and Alzheimer. Among her publications are: *Stories of Houses*, *Architecture of Manfreð Vilhjálmsson* (2009), *Kristín Guðmundsdóttir Interior Designer* (2015), *The art of Entretelas* (2009), *Narrating Memories* (2010), *Murcia Tart* (2010) and *Emotions in Silence* (2011) as primary results of the Art and Culture as Therapy research project, and *Art and Culture as Therapy: Icelandic Museums and Alzheimer* (2017). Actually, Halldóra is a freelance lecturer and collaborates with universities in Iceland and Spain, she co-directs Art and Culture as Therapy at the Hospital Virgen de la Arrixaca and is member of SARQ architects in Murcia (Spain).

# Culture and civil society

## Jakub Matějka

# Let the bubble burst...

In the Czech Republic, almost one hundred and eighty thousand children are hospitalized annually in children's wards. Some of them are bedridden for a long time or return to the hospital on a regular basis.

Every adult knows how psychologically demanding their stay in the hospital is. The staff are often so busy that they do not have the opportunity to treat patients individually. Pain and separation from family and friends have a double effect on paediatric patients. Young children are often bored, sad, lonely, missing their loved ones, and experiencing distress in connection with their illness and separation from their family.

Puppets can often do more than pills in patients - conjure up a smile, scare away homesickness, and help them to forget the pain and suffering for a while.

Through theatrical performances, games and songs we try to help in the process of healing, we try to create

a space to play and to communicate about the experienced reality...

The PUPPETS IN HOSPITAL Association is dedicated to working in the field of dramatherapy and develops a range of activities in the field of psychosocial care. For almost fifteen years, it has been working to relieve patients' feelings during their stay in hospitals and hospices.

The focus of our activities lies in visiting patients in hospital wards and hospices. The duration of our stays here varies. We often remain available throughout the afternoon, sometimes all day long. Performances in playrooms and halls alternate with visits to individual rooms and surgery waiting rooms. A cot in the intensive care unit or a bed on wheels that has just left the ambulance can become a stage.

We adapt to the possibilities and needs of the department and patients. We have differentiated approaches

to variously ill clients, and we cooperate with hospital staff and parents.

At the beginning, we were received in hospitals with distrust, as a foreign element whose momentary presence disturbed the fixed order while in fact, with its restless puppets and sometimes loud musical instruments, our performances drew attention to the fact that something was wrong with comprehensive patient care. It has changed a lot since then, especially in large hospitals. Individual departments have their play therapists who are able to work with children in the department on a daily basis and sometimes develop stories that they watch together with the children. Nurses are ready to provide a specific time in the calendar for a Puppets in Hospital visit. There is no danger that children will be taken off for examination during a thrilling fairy tale. Our work is also accepted and welcomed by doctors.

The fact that a good-humoured patient cooperates better and that the body recovers better is already a widely accepted truth, a fact to be considered, and is gradually becoming one of the priorities of hospital care. It is no surprise for the professional public that artistic activity in a hospital setting can contribute to this. Even Puppets in Hospital have thus become an integral part of the life of many healthcare facilities throughout

the country and have joined numerous other artistic projects and activities that, with a similar principle, help patients in difficult situations in other developed countries.

Each year, during almost 600 visits to hospitalized patients, we perform thousands of theatre performances and sing tens of thousands of songs.

We usually do the visits in couples. The pair always includes a professional puppeteer and musician. We also emphasize the personal profile of our team members and their additional training such as drama-pedagogical, psychological or therapeutic education or other courses. There is also a continuous reflection on the work in the team itself, or individual consultations that support the artistic and psychological stability of the team. Thanks to the mix of our team's abilities, its diversity and care we can offer not only superbly creative work in places where art is otherwise hard to find, but also a superstructure that makes our visits exceptional.

Our presence is an offer that can be used exactly as it is needed. We are glad if patients come up with other ideas during our visit. When both young and adults laugh, it is a magic that transforms the atmosphere in the room and that makes our visits meaningful.

Sometimes, if appropriate, we are not afraid to share the pain and suffering, or to support the relatives of the patient. Knowing the whole context of the current situation and general history, it is they who often appreciate a chance to vent their feelings. Or, on the other hand, to take a break for coffee, because they know that the child is looking forward to the puppets and is happy for at least a moment... The burden on families of patients with severe illness is enormous. The illness will change the household routine, usually due to the work constraints of the carers, the financial situation and often also the relationships between adults become strained, if some of the members cannot bear the burden of serious or incurable illness in the family. It's a fine line. We are not trying to replace professional psychological care. We come as puppeteers and musicians and we remain as such. However, we are not opposed to the fact that sometimes when we are close, we can step out of our roles and be just human...

The effort to support family members is an important part of our visits, which we have embraced after many years of learning the needs of patients and their loved ones. We see the lack of such support in the most difficult diagnoses and the lack of follow-up and subsequent care as a huge deficiency of the health and social system in the Czech Republic.

The highlight of our work is certainly direct cooperation with doctors. It is not a part of our work in every ward, but if we succeed in achieving it, it works very well. The interplay is quite diverse and varies by department. It always depends primarily on the will and need of a particular doctor, how he / she decides to use the cooperation in the treatment process. The puppet can thus become a mediator in whom the child patient confides, helping to overcome the communication barrier; the story of the wooden hero becomes the engine in search of further motivation and courage on the long journey of treatment. As a partner, the puppet can also become an activation assistant, as is the case, for example, in the rehabilitation department of the Motol University Hospital or in some hospitals outside Prague. We actively assist in the restoration of musculoskeletal functions, breathing exercises, psychiatric and some oncology and haematology departments.

With regard to age, current situation and diagnosis and with regard to the set goals, we choose a suitable repertoire, both musical and especially theatrical, for each visit. In the long-term dramaturgy of puppet productions that we prepare for our audience, we rely on well-tried theatre and literary texts as well as original works prepared for a specific environment. Most of the productions are prepared in such a way that two performers can handle



it during a regular visit (suitcase productions), and the key projects can also be in a form that can be taken to a larger hall or theatre setting. It is our ambition that each new production always responds to the current needs of the ensemble and our audience, to capture a new target group or to improve the skills of our team.

Besides regular collaborators, we regularly address other creators of professional puppet theatre, especially woodcarvers, stage designers and costume designers. We use a team of our own musicians and internal directors and dramatists. We like to present our work in a theatre context. To emphasize the link with the theatre environment. Several times a year, we perform at professional puppet theatre venues and festivals or participate in extraordinary events of the theatre community, such as the Night of Theatres.

Performing is part of our life. We don't have to perceive the rules, we don't have to know the text or know how the story develops, and yet we perform. There are plays that we choose and that we like to play. There are roles we take on, and we don't even know how and when we slipped into them. And we feel good about it... or not... and maybe we choose differently next time... sometimes we can't choose at all even if we really want to...

In the hospital, we enter a very serious and clearly described play with our Puppets. Sick children, their loved ones, doctors and health care professionals are involved.

Treatment is often long, involving not only pain but also boredom, waiting, and strained nerves. We try to burst this bubble and create a new bubble. A bubble in which the child is surrounded by a child's play instead of an illness, where children's rules apply, a world of heroes and hopes, a world of fantasy even here in the hospital. We try to get the children to step out of the role of patient, and adults to step out of their role of parent or health care professional, and to step into a child's shoes with us and start playing. With us and especially with the children.

We try to create a bubble of a children's world as well as a theatre world around the bed at least for a while, a playground or a stage, if you wish, a place where the impossible is possible. We want to help not only the children, but also the "big ones" for a moment, to interrupt the flow of heavy thoughts and fears related to "what if" and to help everyone break away from the hospital environment for a while. To just be together here and now, at least for a while.

A puppet has magical powers and we can see this even among older patients. Here too we experience countless strong encounters, whether in long-term patient wards or

in hospices, where we strive to contribute to human dignity and reconciliation with life at the end of the journey of these patients. Here too, it always works when the actors come from Prague. Or from Brno or Ostrava. We have our colleagues there as well, and to add a bit of variety we also use colleagues from our Slovak sister organization, *Bábky v nemocnici*.

Through our work, we get to be in the medical environment and through that also beyond the traditional social or socio-economic bubble, in which theatre as well as theatre audiences, including puppet performers, traditionally exist. Thus, we have the opportunity to address patients from different, sometimes very marginalized groups or remote parts of the country. Sometimes such professional puppet theatre reaches children for the first time. Or, they gain a positive attitude to theatre thanks to our work, as they encounter it at a time when they are very sensitive.

Puppets in Hospital is a non-governmental, non-profit organization. Through our activities and the fact that our work is available to clients free of charge, we also contribute to understanding the functions and needs of organizations that arise as part of a civil society and provide cultural and other services that national and local government (and organizations founded and managed by them) cannot provide.

Over the past fifteen years, we have visited and often brought laughter to hundreds of thousands of patients and have become part of many stories. Sometimes they were very sad. And yet, or maybe just because of that, we have the certainty that we really help in the healing process and that we bring quality puppet theatre to places which are in great need of such support. We are sure that our work makes sense and that it is good to continue pursuing it.

This paper was written using ideas and formulations that have crystallized during the fifteen years of our work. Besides the author of the contribution, Jakub Matějka, the main bearers are Marka Míková, principal of the ensemble, director, writer and puppeteer, and Hanka Řepová, psychotherapist and musician, both co-founders of Puppets in Hospital. "Let this bubble burst" is a part of a song entitled "Bubble" that was created and recorded by the band *Vypsaná fiXa* for Puppets in Hospital. The song is used in the related presentation of photographs from the activities of Puppets in Hospital: [https://youtu.be/FA\\_1ryPqjTQ](https://youtu.be/FA_1ryPqjTQ)

#### **Further information:**

[www.loutkyvnemocnici.cz](http://www.loutkyvnemocnici.cz)

[www.facebook.cz/loutkyvnemocnici](https://www.facebook.cz/loutkyvnemocnici)



Jakub Matějka

Producer of the “Loutky v nemocnici” [‘Puppets in Hospital’] association. He is responsible for the management, fund-raising and promotion of the association. He graduated from the Academy of Dramatic Arts, Department of Production. He has long been devoted to independent theatre, site-specific projects, art-therapeutical activities in cooperation with Czech and international artists but also charitable events in cooperation with leading non-profit organizations (People in Need or the Civil Society Development Foundation). His past roles include serving as Marketing head of Czech Radio 3 – Vltava, as Festival Director of ... příští vlna/next wave..., as Head of Production of the Intersection project within the Prague Quadriennale, and as Director of the Karel Zeman Museum or of the agency HAPPY END Production.

## Lukáš Houdek

# Connecting the Invisible

I write the first lines of this text in a hospital waiting room, where I'm waiting for stitches to be pulled out, alongside many more or less similar cases. Thus, I have a good opportunity to reflect on the topic of the conference from the point of view of the Clowndoctor, who often in his role of clown acts as a doctor and finds himself now in the position of a patient. I look around the full room that also serves as a hospital corridor. Patients with wheeled suitcases rush to reception, while others, newly released, walk slowly, stepping cautiously, with a pensive smile on their faces. Right in front of the surgery door, an ambulance assistant has parked a pale young man in a wheelchair, who now has to face the glances of all the others who are waiting there, sitting in a uniform line opposite him. Some names need to be called repeatedly, because their bearers are hard of hearing ...

Before describing what sets us apart – my specific profession, the profession of my colleagues and its supposed or real meaning – I want to emphasize what unites us. Cul-

ture is made up of people, the same people sitting with me in the waiting room, and those in white coats outside the door, where one mustn't knock. Culture, as an abstract concept, grows from the highly material substrate of our physical existence. It is always with us, just to glimpse it, to let it be called out by the nurse to rise up in all her fragile charm, if it can still hear at least with one ear. Culture truly unites – what has never been or should not have been divided in the first place. If we want to separate culture from (in our case) healthcare to better explore their relationship, let's assume that we need a scalpel and threads. The purpose of the work of the Clowndoctors will always be to pull out the threads and to help heal the wounds so that the parts will grow again into a whole, that is the most faithful image of their real relationship.

But now the nurse comes out and shouts, "Next, please!" Entering the surgery, I put my clothes aside. The nurse takes a pair of tweezers and a knife and the doctor asks,

"So how are you doing?"

""Very well, thank you for asking!"

An organization called Clowndoctors was founded 18 years ago by the American clown Gary A. Edwards. At that time he had many years of experience with clown theatre in America and Europe, many pioneering visits to the children's wards of Czech hospitals, and he showed the enthusiasm and purposefulness that characterizes the American spirit. He soon started cooperating with several Czech clowns, some of whom had performed for hospitalized children before. This was the basis of the clown family, which back then could fit into two cars on the way to the clown workshop. Today it is a clown clan, comprising of a very varied group of more than eighty experts in hospital (but also geriatric, hospices and other institutions) laughter, not counting our colleagues in the Clowns Office.

The concept of the restorative, healing power of humour is, of course, nothing new. In a medical context it has already been mentioned by Hippocrates (real and apocryphal), François Rabelais, author of the grotesque novel Gargantua, and by Pantagruel, who was a doctor. Patch Adams, one of the founders of the modern health clown movement, also studied medicine. Michael Christensen is the second man associated with the be-

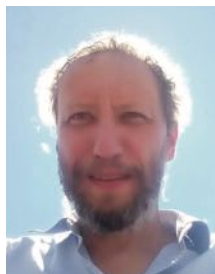
ginnings of the current boom in this profession, but his journey was the opposite. As a professional clown, he found himself in the hospital environment as the brother of one of the patients. The medical attributes (satchel, stethoscope) got into his hands and the first classic "clowndoctor", as our profession is called in English, was born. It is he who has contributed to the most eloquent and concise definition of the meaning of our work. During one of his clown visits, one of the paediatricians confronted him with the following statement: "A clown has seriously no place in a hospital." Michael Christensen replied, "And children, with all due respect, have no place in a serious hospital."

Since 2001, much has changed in our work, although its essence remains the same - to help children (but also seniors, adults, family members, hospital staff) in stressful situations, in fear or in pain, through the renewing power of laughter, joy, perspective. What has changed is the overall context in which our visits take place. While in the early years it was quite common that we had to explain our presence in hospitals to staff and parents (I do not recall that children were ever phased by it), gradually the medical staff began to get used to us. Among other things, due to the fact that we have always respected their work, needs and instructions. The patient was always in first place for us too, our visits were (and still are)

regular and long-term and our clowns are continuously educated professionals. Clowndoctors (I am talking about Clowndoctors with a big 'C', because there are many organizations around the world who even have other principles of work) are thus educated not only in their main profession, i.e. in the art of clowning, but also in healthcare, psychology, communication or sociology. Thanks to carefully and patiently built relationships, but also due to demonstrable success in patients, we now enjoy the unwavering trust of most healthcare professionals. Close cooperation with healthcare professionals (doctors and nurses, head nurses, department nurses and others, psychologists...) enables us to get to places and situations with the children which we would not be able to access without this confidence, and yet that is where patients often need us most. I would also like to mention seniors, hospice patients, children with combined handicaps, and children in home care - all of them are now visited by Clowndoctors. Most women and men with red noses are (under)graduates, practically all of

whom are actors (covering the whole spectrum from national theatre to puppet theatres), but all of them, without exception, seek culture primarily in people and in relationships between them.

The last piece of green thread slipped out of the healed wound. The tissue has grown together. But there are other patients sitting in the waiting room, including a young man embarrassingly facing the predominance of the looks of the rest of us - perhaps he feels like an outsider in this sample of everyday individuals separated from everyday life. I know it doesn't have to take long, because somewhere in this hospital, my colleague Clowndoctors are also to be found right now. They do not think about how to best combine culture and health during their work - fortunately, they leave it to us. Their goal is to induce the most heartfelt laughter during which culture and health are enjoying the fun).



Lukáš Houdek

Graduated in documentary filmmaking at the Prague FAMU, in 2001 became first engaged in clown theatre. Member of the artistic management of Zdravotní klaun o.p.s. - a healthcare clown organisation, where he is mainly active as coach and teacher responsible among other for courses for students of medical universities. Creates clown and physical theatre performances as part of the Squadra Sua ensemble and teaches clowning at the nonverbal theatre department of the HAMU university of performing arts.



# Conference conclusions

Today is characterized by global challenges such as climate change or migration, and although it may not be obvious at first glance, a cultural and cohesive society has a much greater chance of successfully tackling these challenges. In this respect, social inclusion is an essential means of functioning of modern society. As the conference confirmed, it is culture that has great potential which is being only partially exploited to date. A number

of Czech and foreign examples have illustrated that culture is an irreplaceable and powerful means of dialogue and communication between people and can contribute to non-conflict solutions to social problems.

At the political level, there is a **need for long-term strategies, which will run across the political spectrum** and will not be subject to immediate changes due to the political



situation or in governmental settings. The conference showed that individual ministries are aware of the need for mutual cooperation and their responsibility for creating equal opportunities. Currently, each has its own strategies and tools. However, one cannot simply be satisfied that strategies exist. What is more important is whether and what impact they have in reality. It is at the same time essential that the ministries are open to mutual cooperation. As the conclusions of the conference have shown, culture is a unique tool for intersectoral cooperation. It can connect healthcare, social issues and educational processes within a concept of sustainable living in society.

Since the central theme of the conference focused on social inclusion with an emphasis on the role of culture in this process, the conference participants discussed what this role might be and what it could be. During the discussion sections, they formulated the following **prerequisites necessary to fulfil equal opportunities**:

- / **Overcoming barriers in the actors' thinking and perception**, both on the part of strategy and policy makers and those targeted, so that all concerned can actually identify with common intentions and intents.
- / **Listen and seek to understand bottom-up initiatives**, their needs and requirements, as volunteering and civic activities are a pillar of a cohesive society.

/ **Culture itself must learn to be more "legible" for the society and other areas with which it should cooperate.** On the one hand, it is necessary to confidently name what makes culture irreplaceable, but at the same time to do so with humility, hindering possible elitism.

/ **It is crucial to use data and arguments more effectively to justify the need for culture and its considerable potential for society.** Despite the difficulty in measuring the impact of culture, strive actively and patiently to assess and demonstrate the multiplier effects of culture.

The contributions and discussions with the foreign guests of the conference revealed a number of interesting examples and suggestions on how to tackle the issue of social inclusion both at the political, civil and interpersonal levels. These examples represent a suitable inspiration not only for the Czech Republic, but also for other countries that are not so far developed in this area and who are forced to cope with the remnants of their past.

